

# THE RCM MAGAZINE



Vol. 24 MIDSUMMER  
No. 3 TERM - 1928



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# THE R.C.M. MAGAZINE

*A Journal for PAST &  
PRESENT STUDENTS and  
FRIENDS of THE ROYAL COLLEGE  
OF MUSIC, and Official Organ  
of THE R.C.M. UNION..*

*"The Letter killeth, but the Spirit giveth Life"*





## Editorial

Not long ago it was thought that support for the MAGAZINE was declining. Everything now is pointing to the contrary, and judging by the comments that have reached the Editor during the last few months, by letter or by word of mouth, he cannot but feel that the MAGAZINE is very much alive. Leave really ought to be obtained from the persons concerned to print some of their remarks. The range of criticism is considerable. Starting from "This is quite the best Magazine of its kind that I have come across," we descend to "Your Magazine is really a most depressing effort. A Government Blue Book is more amusing." Well, like some of the contemporary "chatter-plays," we at least are being discussed.

Since our last number, we have taken a good step forward. The following "present Collegians" have now been elected to the Committee:—Miss Olwen Phillips, Miss Jocelyn Morgan-Smith, Mr. David Evans, and Mr. Christopher Mayson. We are all exceedingly glad to have the assistance of these new members, and the result has already shown itself in this number. We have been able to give quite a long account of the various social and sporting activities in the College life. There has been an unfortunate lack of such news in some of our previous numbers.

It was not quite accurate to write "present Collegians," for Mr. Mayson has already left us. Various circumstances made this course necessary for him, so we can only thank him warmly for his help, which for so short a time was considerable, and wish him all good luck in the future.

And while we are sending out good wishes, let us congratulate Mr. and Mrs. Claude Aveling most warmly on the Silver Wedding which they celebrated in May. Our felicitations may come late, but they are cordial, and every Collegian past and present will be joining in them. The Director and Members of the Teaching Staff presented Mr. and Mrs. Aveling with a settee and a drawing-room rug—which was their own choice. We hope that settee and rug will carry them along meanwhile—until their Golden Wedding.

With some diffidence Mr. Sydney Toms has sent us his article, "Thirty Years Ago." This will be continued in the next issue. He

thinks it possible that his story is too old and uninteresting a one for present Collegians. Here we feel that he is wrong, for College history surely concerns us all, and we are most grateful for his amusing and informative story. We would also like to thank Mr. David Evans and Mr. Christopher Mayson for their very interesting contributions, and, indeed, all who assisted in making-up this number. The Editor, however, is not afraid that this time the *MAGAZINE* will be a failure, for the Director's Address is in it, and that will rejoice all hearts.

We cannot close this Editorial without a reference to the sadly long list of memoirs. More friends have left us, and among them one who was so much inside College life that his loss seems to have been brought very near to us all. Mr. Visetti's death leaves, indeed, a sad blank, which nothing can fill. Lady Harty has written the personal memoir of him.

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## Director's Address

SEPTEMBER, 1928

It is something of a solemn thought that this is the thirtieth time on which I have given this Terminal Address. I don't mean that I have always given the same address. But for 10 years you have had the patience to listen and I the courage to speak to you at the beginning of every term. It seems impossible that there could be anything to say on so many occasions, and as a matter of fact there isn't. On the other hand it has, from the start of the College's existence, been the practice for the Director to meet you all and make some general remarks about life and work here and in general, about the atmosphere we live in and the atmosphere we help to create, about the effect we have upon other members of the College and theirs upon us, about the values we put upon important and trivial things and the proper relation of one to the other, whether we are living for work or working for a living, whether we are of those who desire to make money with their music, who are roughly speaking the professionals, or those who desire to make music with their money, who may be described as the amateurs.

These and many more are the things we have discussed, in which discussions my two predecessors, Sir George Grove and Sir Hubert Parry,



showed remarkable genius, and if there are some of you, being new to the College, who wonder firstly why the term should open in this way, and secondly why the ceremonial should take place at this curious hour, I would at once inform you that this moment is seized upon because the Professors have momentarily relinquished their hold upon you and are tucked away, or shall we say tucking away, in their luncheon rooms downstairs with a remarkable unanimity, and the coast is clear. There is one other benefit arising from this arrangement—the hour and the smell of food make for brevity. You are impatient and I am hungry, and the smell of food that pervades this building is both strong and attractive and so makes for brevity.

Now, when we have to fit ourselves for a job for life it is of real importance that the place we come to to learn the job is a good one, where the atmosphere is stimulating and the life wholesome. We come from all sorts of homes, all kinds of influences, all kinds of educations, and each one brings to the common stock something of his or her own which in the end will make a difference to the place, and through which its character will be either strengthened or dimmed. No one can help it being so and no one can be rid of the responsibility.

But there is another aspect of it equally important though not so clearly seen. You and I and this College and all other institutions and societies to-day are living in strange and exciting times, when magic—so common is it among us—has ceased to count, when on all hands marvels are an everyday occurrence. You who have been born into them can hardly realise that the world was ever without them. But they have come with such rapidity and in such overwhelming numbers that the general life of the world in which we have to live our own and do our little job is something, changing and developing as it is so fast, which we do well to consider in relation to ourselves and the work we have to do. For the times in which we live do affect us and make a difference to the way we work its efficacy.

The College was founded nearly 50 years ago, and that in the life of an institution seems a very small span, yet I think it may be said that these 50 years have made a greater difference to life in general and the world at large (and therefore to us individually) than the preceding 500: that is roughly from the death of Wykeham to the death of Darwin in 1882 or even in the history of the country since it could be called a country.

More has happened in ways that affect life historically, politically, economically, religiously, scientifically, and mentally in those few years: and

greater has been the effect upon our ways of life and on the attitude we adopt towards life—the re-orientation of life, and the new stimulus and advantages as well as the new dangers and distractions which come with it all.

Fifty years ago some of us were living in what we now call the spacious days of Victoria, when the 24-hour day seemed on the whole rather an outside unit of time ; when the hours seem perhaps now to us to have moved at a leaden pace—when one could deliberate a choice or formulate an opinion without finding oneself in the middle of next week ; when a mile really was a mile, and England seemed a large country full of strange places and many new experiences, when America was so far off that it was something of an adventure to go there ; when the North Pole was still shrouded in mystery, the *Daily Mail* unknown ; when Art was as yet uncubed and music knew not jazz, and the voice of the saxophone was as yet unheard ; when electricity still resided in the realm of magic—when the internal combustion engine was undreamed of and the motor fiend still dwelt in his dark abode ; when the air was innocent of all but birds, balloons, butterflies and beetles, and the taxi-cab driver was as yet unbegotten.

In such quieter, uneventful days the first students of the College began their careers. You may say “how could you people in those mediæval times cope with life at all when you were circumscribed and hemmed in by such appalling restrictions ?” No motor cars or buses, no tubes, no aeroplanes, no reinforced concrete, no x-rays nor radium, no escalators, no wireless dictaphones, no calculating machines, no television, no gramophones, no artificial silk, and no synthetic pearls. You will say “what a mouldy time you must have had, and what luck for us to be born in the more exciting days !” More exciting, perhaps, but are they the better for that ? More labour-saving, more time-saving ; are they the better for these ?

But each age as it comes along is always the busiest and the most exciting, and it is only by comparison that we who have lived in both think that the old days were more spacious. For many things took longer to do. You sometimes had to walk a mile or two, or to write your letters, which now seems an intolerable waste of time, or to wait till the day after to-morrow for an answer instead of an immediate correspondence over the telephone, or to read some paragraph in the newspaper instead of getting to the heart of the news in the pictures, or to go to a concert instead of listening in, or to go to the Derby rather than listen to it broadcast.



The young people of 40 and 50 years ago were not conscious of any slowness of life, for the reason that slowness and pace depend on the normal rate at which things go. It is only those who are able to compare to-day with yesterday and the day before who are aware how greatly conditions have altered : how much more had to be done individually then than now, how much more patient of results we were, how willing to wait. And this willingness was in no way a virtue, but was the natural result of the absence of the many instantaneous processes which enliven us to-day—of the fewness of the thrills and experiences, distractions, alarms and excursions which punctuate and even riddle our lives. You know how interminable a long straight road is—the Great West Road, for instance—that everyone wants to get over it as fast as they can. Now anything that breaks the monotony—a bend, or a signpost, or a dead body, or a tree, or a policeman, leap as a relief to it.

Forty or fifty years ago the roads we walked on (walked, mind you) were disfigured by nothing faster than a runaway horse, nor disturbed by sounds more strident than the jingling of harness and the bells of bicycles. When horses and cyclists were the fastest things on the road, think of the difference to-day when these same horses and cyclists are cursed, not for passing everything else but for blocking the traffic with their sluggish pace. I can well imagine the horse of to-day setting against the glory of his former state the fact that he is now considered a perfect nuisance on those very roads on which he once was supreme. And those cyclists, too, for whom police traps used to be laid, are now being carried by those very police into every adjacent infirmary to be healed of the wounds inflicted by the motor juggernauts of the road.

In such ways is life quickening around us, bringing every day some new acceleration. The 5-mile walk is replaced by the 50-mile run, the occasional play by the nightly cinema, and the old methods appear to get slower and slower until they will become impossible. In London it would be considered an almost ridiculous waste of time to spend an hour in walking from here to Richmond Park—even if it could be done—not because walking is not a jolly exercise, but because you can get there in a quarter of the time for 3d. It would be all right if when there we went for a walk in the Park, but we don't—walking seems so slow and sitting on a bus so attractive. The magic of the broomstick has eaten its way into us all.

The only thing that has not altered is the necessity to work despite all our surroundings. I wouldn't say it has not altered ; it has in so far as it has become more insistent every day. And at the same time, as the general quickening of things going on around us is a stimulus, or should be, so the attendant hustle, distractions, interruptions, and general unrest are drawbacks, sometimes dangerous, and always difficult. Those of you who have ever sailed through the Portland race in a steady breeze will know what I mean. With sails full, and as steady a helm as possible, this turbulent water will upset you if it can—will divert you from your course, will throw you on your beam ends, will slap you in the face, and do all it can to get the better of you. If you are not set in your purpose and skilled in your control you will have a rough passage. There is one such race in the north of the British Isles, of which it is said in the pilot book, "that well found vessels even in the calmest weather have been known to founder."

Mechanical means have made us think lightly of some of these difficulties, but no mechanical means whatever can take the place of that grinding and discipline which the individual must submit to, and become master of, if the outfit is to stand the strain which will be put upon it. While many of the adjuncts of life are so highly mechanical that they seem to take on almost salient qualities, the human mind and the will behind it require still finer tempering and adjustment, and there is nothing to take its place. No short cuts exist in this development. Nothing can be substituted for the grindstone. So that we are confronted to-day with special difficulty, that whereas many things have been invented which save time and labour in a general way, there has been found nothing to take the place of our own individual efforts in making us masters of ourselves and of our job.

The mechanical and scientific world of to-day is a marvel of ingenuity and efficiency of which the standard is always rising, and human beings have got to train themselves to a similar standard to live up to it and take command of it and not let it of them, or they will go under.

For example, to be a fine player nowadays is far harder than it was 50 years ago—the standard of technique has gone up immensely—young people start where the mature performer of yesterday had arrived at, and where but few people then possessed a remarkable technique, now many can do marvels of execution. Yet it is more difficult than ever to excel in those qualities upon which fine interpretation depends. It seems as if



the more the standard of technical efficiency rises the harder it becomes to attain the development and distinction of mind which alone can make the finest use of it. And here some of the great helps of modern times can also be some of the hindrances. For instance, in our own sphere of operation, the gramophone has brought home to everybody the means of hearing all kinds of good playing and singing, and has raised the standard of general efficiency and of performances considerably, but it has also given inducement to those who are lazily-minded and easily led to imitate rather than consider them and exercise critical faculty. Used properly it should be the means of establishing a new kind of comparative anatomy, the effects of which should be really beneficial, and help quietly in the building up of a sound understanding of a complicated and interesting subject.

Fifty years ago we had to make most of our own music, and nowadays an unparalleled amount is made for us, but this does not dispense us from the necessity of making it still for ourselves, whether we are to be performers or teachers. We cannot attain our object successfully by all the apparatus in the world but by our individual efforts only. In old days there was, undoubtedly, more dependence on our own efforts. Teachers and methods and apparatus are perhaps to-day too fully fool-proof to leave enough to the initiation and imagination of those who learn.

In these days of channel swimming there are three methods of operation: we can float with the tide, we can swim with it, and we can swim against it. No. 1 is the easiest, No. 2 is the most progressive, and No. 3 is fatal. If the tide is setting hard in a particular direction we must either make use of it or abandon our enterprise. To resist progress and to ignore modern methods because we dislike them or find them uncomfortable and disturbing, is to sign our own conviction. To know how to use them, to make them serve our purpose and to hold them in proper relation to our individual development is to make the most sensible thing of a complicated existence.

Is it easier to work to-day than it was 50 years ago? I doubt it. There is considerably more stimulus and excitement, but there is less room for contemplation and reflection. Are the inducements greater now than then, or as great? Was the strain really less then than now? It seems as if it were. For the days and the weeks were not choked with the many affairs and distractions of to-day. There was more room to correct a mistake before it became irrevocable: more time to look before you leapt. It

is now more urgent to make sure of your way and your manner of going, for if you stumble few will stop to pick you up, and many will pass you by, glad of the chance you have given them. With so much to help and so much to stimulate, so much to distract, and so much to intrigue us, we live surrounded by influences, the value and effect of which we are unable to assess, and we may easily absorb things without realising what they stand for, and what their part is in the general scheme of things. We need the power of right choice and discrimination so that we may take things in their proper order, without which they will never consolidate. Haphazard methods are of no avail. Education to-day, although it is so much more easily brought to us, and in more attractive form, requires of us even greater attention and respect than before. It has at last become in some ways imaginative. But it is no good for our imagination to be stirred if we cannot reset it in some better or nobler form. In the very diffusion and profusion of experiences round us lies the chance of getting a firmer and finer grip on things, if only we know how.

Each age has its own stimulus, to which those who live in it must respond or perish; it is a fault in the training of the people concerned if they cannot grasp it or it gets out of hand. The experience of past generations are the foundations of learning and methods of the next. As we grow accustomed to the new wonders of life they fall naturally into their place. The poise which these could give us would probably be the finest yet attainable, but unless properly adjusted might easily bring us into difficulties. And so we are all in the soup together. Let us hope we find it nourishing.

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## Modern Tendencies

There are, at the present day, three distinct classes of people who have to do with music: the people who *make* the music (the composers and the performers), the people who listen (the audience), and lastly, the professional music critics, the men whose job it is to talk about music. These latter, though little can be said in defence of their misdemeanors, must to a certain extent claim our sympathy. Their task is a difficult one. Within the last few years such changes have come about that the very foundations of the art seem to be in danger of sinking. Twenty years ago, a consecutive fifth was to the theorists anathema: in recent times whole works have actually been built on the principle of consecutive fifths. Alarming and ugly words such as Neo-Classicism, Atonality, Polytonality, Expressionism, are bandied about with such assurance that not only the man in the street but the critics themselves are bewildered. We naturally look to the composers for some justification, or at any rate elucidation of the many problems they have raised. We look in vain. The majority of composers are averse to discussing their own music—an attitude which is perfectly natural and sincere—and should they condescend to do so they generally outvie the critics themselves in the obscurity of their explanations.

This state of affairs makes one envy the people living in the days of Bach, Haydn, Mozart, and the other great masters when music was a common language and when composers were guiltless of making innovation their chief object. Music critics were an unheard-of race, and the composer had only the cultured listener to consider. The hangers-on who at the present day hover around the musical profession and cause such havoc and dismay were virtually non-existent. It is true that the controversial element was not entirely absent. There was, for instance, the so-called "Guerre des Bouffons," in which were disputed the antagonistic theories of Glück and Piccini concerning opera, but this was probably quite an insignificant affair as compared with some of the critical battles fought to-day. But on the whole people were concerned almost entirely with the business of *making* music and not talking about it. I do not think that the importance of this change of attitude towards composition can be over-emphasised, as it would serve to explain why music has developed along certain lines during the past few decades. Music-making has now become a self-conscious effort. Composers are out for notoriety—nothing pleases them more than their discussion and criticism, whether

favourable or damning. Thus the craving for innovation is rampant, and although it is of course necessary to a certain extent for the well-being of the art, it unfortunately needs some justification, and the majority of the innovations seem to be entirely without such justification. They consist chiefly in the invention of startling effects and unheard-of combinations of orchestral colour. Orchestras of enormous dimensions are often employed, composers being obsessed by increasing megalomania.

Most of the great composers were not innovators at all—they made the best possible use of a technique already in existence (Bach is, of course, the classic example, and Beethoven the great exception to this rule), but at the same time we must not forget the debt due to many innovators of the past who helped to pave the way for men greater than themselves, many of whose names have been entirely forgotten. Berlioz is, perhaps, the man who above all others, added to the resources of musical expression by his discoveries in connection with orchestral colour—modern orchestral technique is to a large extent founded upon that of Berlioz. Musically he is a brilliant failure, but posterity will ever be indebted to him for opening up the way to men greater than himself.

Granted that the majority of works written at present are mainly of an empirical nature, their value to future generations of composers is a matter for doubt. The reason for this is probably due to the fact that the issue involved is not always clear in the mind of the composer, and that as a consequence the achievement is abortive and of doubtful value. Berlioz, on the other hand, although he was capable of the gravest of misjudgments, did at least know his own mind and seldom failed to attain the desired end. His sincerity of purpose is for ever manifest, and even his orchestral megalomania has a touch of sincerity lacking in our modern megalomaniacs, whose sole purpose is to do something bigger than has ever been done before, regardless of artistic considerations.

It must, of course, not be imagined from these remarks that composition consists in writing a work in illustration of some pre-conceived theory (although we are told that "Tristan" was written in illustration of a theory) or that the artistic purpose is as a rule present in the mind of the composer, the process being mainly volitional.

Curiously enough, this confusion of purpose seems to be one of the chief faults of the many modern schools who to all intents and purposes write solely in the exposition of some particular theory. For instance, the purveyors of atonal music no more succeed in writing music which is



atonal in the strict sense of the word than the Neo-Classicists produce works vaguely resembling the classics even in design. The case of the Neo-Classicists is particularly interesting. An enlightening exposition of Neo-Classicism appeared recently by Stravinsky himself. One would have thought that Neo-Classicism consisted chiefly in adapting the technique of the old masters to the needs of the present day, formal perfection being one of the chief objects. This, as he points out, is not such a straightforward proposition as one might imagine: “. . . car le classicisme lui-même ne se caractérisait pas du tout par ses procédés techniques, qui changeaient eux-mêmes autrefois comme maintenant à chaque époque, mais plutôt par ses valeurs constructives.”

In other words, it is futile in modern composition merely to make use of the technical devices employed by the old masters, since these were themselves evolved out of the needs of the moment, form and substance being inseparable: “La musique classique, la vraie musique classique—avait comme sa base la forme musicale, et cette substance . . . ne pouvait jamais être extra-musicale.” It would appear, then, that there is strictly speaking no such thing as Neo-Classicism, or even Classicism, and that the term is one of doubtful significance.

The Atonal School seems to be in an equally anomalous position. As the result of a pre-conceived theory, the whole system of keys and their interrelation has been abolished at one fell swoop. I see no harm in the abandonment of key if what the composer has to say can only be conveyed by that means, but the history of music has shown that although theories may be reduced by later generations of theorists long after a composer's death, a reversal of the procedure in which one man invents a theory and another (or the same) man writes a work adhering strictly to the principles propounded in the theory, the result is liable to turn out an artistic monstrosity. If atonality is the outcome of a sincere endeavour on the part of composers and not the result of pre-conceived theory, well and good, but one cannot help feeling that many atonal works written to-day are merely of the nature of a *tour de force*. The abandonment of key gives rise to other difficulties chiefly in the matter of form. Form, even in the majority of modern works, seems dependent for its realisation upon the interrelation and juxtaposition of keys even to a larger than in the employment of themes of organic importance (since the themes themselves have been constructed on a definite key-foundation). Therefore the principles of form, to which we have grown accustomed, are entirely

destroyed, the result to the ordinary listener being one of incoherence. Not that the form of a work of musical art should necessarily depend on the principles of key-relationship. The form (if any) in the case of atonal music must depend on some entirely new principle which will not be immediately evident to one unaccustomed to listening to atonal music. On the whole, there is no reason to doubt the sincerity of writers of atonal music, and that the formal principle, without which a work of art can scarcely be said to exist, is the nevertheless present. But it will take years of experience before the principle can be rightly comprehended, and that atonal music will sound as convincing as music in which recognised key-systems are employed. The most convincing works of the atonal school are, to my mind, those in which the rhythmic interest is predominant. This seems to be especially so in the case of Bartók, whose works convince by their sheer forcefulness. The Piano Concerto and the Dance Suite, for instance, are works in which the design is subservient to the rhythmic interest, and these works seem to be among the most successful productions of this school. It is interesting to note that the chief exponents of atonality are composers of Hungarian origin and gifted with that highly-developed rhythmic sense which has its counterpart in Hungarian folk-music. This would account for the fact that the imitators of the Buda-Pesth school lacking this innate rhythmical spontaneity often seem to fail. Jarnach seems to me a case in point. Here we have a composer who, having a thorough command of the technique, yet fails to convince, lacking those qualities to be found only in the Hungarians.

At the same time the music of the modern Hungarian school does not depend entirely for its effect upon the aforesaid qualities. It contains a wealth of melodic invention scarcely to be found in any other school at the present day. Bartók's latest quartet and most of the works of Kodály contain much beauty of a purely lyrical nature. The latter composer's gift of writing extended melodies, as in his early songs is employed with effect in his later chamber works. The slow movement of the string trio (if I remember rightly) consists of one long extended melody lasting throughout the whole movement.

I have dwelt at length on the modern Hungarian school, as it seems to me that we must look for fresh developments of the art of an important nature. Atonality is as yet in its infancy, and the time is not yet ripe for the production of a really big atonal work. There is much that yet remains to be assimilated, and much that remains to be discarded, but I feel certain



that the way is being prepared for a really great man who will be able to make fine use of the somewhat tentative experiments of the present generation.

The German school on the whole gives one the least cause for cheerful reflection. The inhibitions of composers afraid of writing a note consistent with the old theories would alone be sufficient to render nugatory any other merit. The new difficulties raised by the complete negation of the old rules must have even a more cramping effect than would result from their observance. In actual life the occasional breaking of laws can be exciting occupation for once in a way ; but imagine a reversed order of things, in which the breaking of laws became actually a duty ! We should soon discover our enforced freedom to be anything but freedom. The trend of modern developments in Germany is best exemplified in Schoenberg. I am unacquainted with *Pierrot Lunaire*, but I am told that the number of intricate canons and other learned devices of a musico-mathematical nature would require a superhuman brain to unravel them. The earlier works contain little for comment. The *Verklärte Nacht* sextet and the *Guerrelieder*, displaying a certain amount of originality, are nevertheless Teutonic and heavy to a degree. The latter work seems largely an imitation of Wagner.

A critical examination of all the tendencies which prevail in music at present would be impossible in so short a space ; much might be said of the interesting experiments (and actual achievements) of such men as Janacek, Sorabji, Prokofieff, Bloch, Honegger, Respighi, Malipiero and a score of others, and no mention has yet been made of the fine work that has been and is still being accomplished in England by British composers. An article which appeared recently in the *R.C.M. MAGAZINE* quoted a saying of Brahms, that "although his sympathies were not entirely with the English people, he must confess that the future of music lay in England." It is gratifying, and I think not unreasonable to feel that Brahms' prediction is being fulfilled. The strength of British music lies in its eggregation from cosmopolitan influences. Nevertheless, a certain amount of fertilisation from abroad seems to be necessary for its well-being. British composers (and poets as well) from the Renaissance to the present day have shown a readiness to learn all they can from foreign sources, making, at the same time, an entirely original use of the lesson. This fertilisation seem to me one of the chief needs of British music at the present time, and applies especially to the music of some of our younger composers who

seem to be in danger of becoming bound by certain clichés. Fortunately, the day is almost over when certain composers imagine that their music, in order to sound thoroughly English must be "folky." There is no actual harm in the introduction of folk-song for a genuine artistic purpose, but as a substitute for original creative effort there is no excuse. The multitude of Folk-song suites which are turned out at present usually have little to recommend them beyond a certain exhibition of contrapuntal dexterity. On the other hand the later works of Vaughan Williams, such as the Pastoral Symphony, owe practically nothing whatever to the influence of Folk-song, and they are as English as the soil.

I have already drawn attention to the feverish striving after originality which at the cost of all other considerations is such a marked feature of so much of the music written to-day.

Originality can scarcely be said to consist in the avoidance of the obvious—which is the same thing as eccentricity, and the Protean nature of its manifestations would alone render impossible an enquiry into its true nature. It is in the later works of Vaughan Williams that we have originality as the result of accumulated experience, and this is the only kind of originality worth having.

DAVID EVANS.

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## In the Opera Theatre

In the Parry Opera Theatre the following performances took place during the Summer Term :—

On Thursday, 17th May, at 8.15 p.m. : "The Enchanted Garden" (by Thomas F. Dunhill) ; "Savitri" (by Gustav Holst) ; "Bastien and Bastienne" (by Mozart). These performances were given by the Students of the Royal Academy of Music Opera Class, by invitation of the Director. Producer : Geoffrey Dunn. Conductor : Maurice Miles.

### "The Enchanted Garden"

#### *Characters :*

Wiggins (a Gardener)	...	...	WILLIAM MACLURG
Lady Everard	...	...	ISA ARCHIBALD
Dick Everard (her son)	...	...	WINIFRED BAINES
The Faun	...	...	EILEEN BAKER



**"Savitri"**

Words and music by Gustav Holst (Op 25)

Introduced by

**"THE HYMN OF THE TRAVELLERS"**

Funeral Chant, Op. 26, No. 3 (2nd Group), by Gustav Holst

*Characters :*

Satyavan (a Woodman)	...	...	GEOFFREY DUNN
Savitri (his wife)	...	...	IRENE MORDEN
Death	...	...	GEOFFREY DAVIES

*Chorus :*

Mary Durham, Freda Townson, Winifred Baines,  
Jean Kemp, Olive Darby, Valetta Iacopi

**"Bastien and Bastienne"**

English Version, by Geoffrey Dunn

*Characters :*

Bastienne (a Shepherdess)	...	...	LESLIE DUFF
Bastien (her Lover)	...	...	GEOFFREY DUNN
Colas (a supposed Magician)	...	...	BERNARD CANNON

(by kind permission of Nigel Playfair)

**ORCHESTRA :**

<i>1st Violins :</i>	<i>Flutes :</i>	<i>Horns :</i>
Sydney Griller	Thomas Walker	Robert Gray
Margot MacGibbon	Eustyn Shackleton	John Alexander
Jacqueline Townshend		
<i>2nd Violins :</i>	<i>Oboes :</i>	<i>Harp :</i>
Vivian Dunn	Elizabeth Thomson	Rhiannon James
Percy Dyer	Helen Gaskell	<i>Trumpet :</i>
<i>Violas :</i>	<i>Cor Anglais :</i>	J. Standring
Winifred Copperwheat	Helen Gaskell	<i>Timpani :</i>
Philip Burton		Ronald Jones
<i>'Cellos :</i>	<i>Clarinets :</i>	<i>Percussion :</i>
Kathleen Jacobs	Allan Frank	Leo Reid-Baker
Colin Hampton-Smith	Carr Boney	James Walker
<i>Double Bass</i>	<i>Bassoon</i>	<i>Continuo :</i>
Doris Greenish	Gilbert Vinter	Dorothy Manley

Conductor : MAURICE MILES.

These Operas were produced, rehearsed, and staged by the  
Students of the Royal Academy of Music Opera Class.

Stage decoration and costumes for "Savitri" and "Bastien  
and Bastienne" were designed by Geoffrey Dunn.

Costumes executed by the late Mrs. W. T. Dunn.

Wigs by Gustave

Two private performances by the Dramatic Class of "Mice and Men" (Madeleine Lucette Ryley), on 24th and 25th May, at 8 p.m.  
Produced by L. Cairns James (Hon. R.C.M.).

### "Mice and Men"

Romantic Comedy by Madeleine Lucette Ryley

#### Characters :

		24th May	25th May
Mark Embury	...	CHARLES HOLMES	PHILIP WARDE
Roger Goodlake	...	HAROLD S. DENTON	HAROLD S. DENTON
Captain George Lovell	...	HELMAR FERNBACK	HELMAR FERNBACK
Sir Harry Trimblestone	...	ALBERT KENNEDY	ALBERT KENNEDY
Kit Barniger	...	THOMAS DANCE	THOMAS DANCE
Peter	...	LEONARD VOKE	LEONARD VOKE
Johanna Goodlake	...	NANCY WHITELOCK	WINIFRED VIGAY
Mrs. Deborah	...	HELEN MANN	HELEN MANN
Peggy ("Little Britain")	...	MARJORIE GARRAD	MURIEL FORSTER
Matron	...	PAULA SCHMID	PAULA SCHMID
Beadle	...	ALBERT KENNEDY	ALBERT KENNEDY
Molly	...	DORIS JOHNSTON	DORIS JOHNSTON

#### Orphans, Masqueraders, etc.

Phyllis Godden, Betty Hall, Ruby McGilchrist, Peggy  
Rhys-Hughes, Mary Simmons, Monica Sweeney, Olga  
Webb, Marjorie Westbury, Betty White

Stage Manager ; Thomas Dance

Dresses by Mrs. R. B. Gotch, Hon. R.C.M.

Wigs by Bert

Overture and Entr'actes specially composed, in the manner of  
the period, by Leonard Isaacs :

Overture ; Sarabande ; March (after Handel) ; Bourrée

The music to the Dances in Act III arranged by Leonard Isaacs  
from Purcell, Bach, A. Scarlatti, Frescobaldi and Grétry

#### ORCHESTRA

Leila Andrews, John Francis, Maurice Hardy, William Hulson,  
Harry Littlepage, Millicent Silver, William Ward

Conductor : Leonard Isaacs





Photograph by Humphrey Joel

## THE ENTRANCE HALL





Two private performances of "The Marriage of Figaro" (Acts I, II and IV) (Mozart), on 12th and 13th June, at 8 p.m. Produced by Mr. T. C. Fairbairn. Conductor : Mr. H. Grunebaum.

### "The Marriage of Figaro"

English version by E. J. Dent

#### *Characters :*

	12th June	13th June
Figaro ...	LEYLAND WHITE	LEYLAND WHITE
Susanna ...	MAY MOORE	MAY MOORE
Marcellina ...	MARJORIE PARROTT	MARGHERITA McCUBBIN
Bartolo ...	JOHN MOTTERSHEAD	CHARLES HOLMES
Cherubino ...	PHYLLIS EVENS	PHYLLIS DANCE
The Count ...	THOMAS DANCE	THOMAS DANCE
Basilio ...	HELMAR FERNBACK	HAROLD CHING
Countess ...	OLIVE DUNN	DOROTHY HUMPHREYS
Antonio ...	GEORGE HANCOCK	GEORGE HANCOCK
Barbarina ...	MARJORY WESTBURY	CHRISTINE ORPEN

#### *Villagers and Castle Servants*

Margherita McCubbin, Marjorie Parrott, Marjorie Westbury, Christine Orpe, Meriel St. C. Green, Doris Banner, Hilda Rickard, Marjorie Forster, Barbara Pickford, Elsie Eaglestone, Eleanor King-Turner, Jahn Mottershead, Charles Holmes, Helmar Fernback, George Hancock, Harold Ching, Dan Jones, Leonard Voke, Philip Warde

#### Stage Management :

Helmar Fernback Christopher Mayson

Dresses arranged by Mrs. R. B. Gotch, Hon. R.C.M.

Wigs by Bert

"A Midsummer Night's Dream" (Shakespeare) with Mendelssohn's Music was given by the Dramatic Class, L. Cairns James, Hon. R.C.M., being the producer, on 26th and 27th June, and 11th and 12th July. On 26th June Geoffrey Corbett conducted, on 27th June Dr. Malcolm Sargent; the July performances were conducted by the Director. At the first two performances the characters were as follows:

**"A Midsummer Night's Dream"**

	26th June	27th June
Theseus ...	ELIZABETH RYAN	MARY LEWIS
Egeus ...	PHILIP WARDE	PHILIP WARDE
Lysander ...	CHARLES HOLMES	CHARLES HOLMES
Demetrius ...	WILLIAM WILSON	HAROLD CHING
Philstrate ...	DORIS JOHNSTON	DORIS JOHNSTON
Quince ...	HELMAR FERNBACK	HELMAR FERNBACK
Snug ...	THOMAS DANCE	THOMAS DANCE
Bottom ...	GEORGE HANCOCK	GEORGE HANCOCK
Flute ...	ALBERT KENNEDY	ALBERT KENNEDY
Snout ...	LEONARD VOKE	LEONARD VOKE
Starveling ...	MORGAN JONES	MORGAN JONES
Hippolyta ...	DOROTHY HUMPHREYS	MARJORIE PARKER
Hermia ...	MARGHERITA MCCUBBIN	MARJORIE HAVILAND
Helena ...	PAULA SCHMID	MERIEL GREEN
Oberon ...	MARJORIE SMITH	GLADYS KNIGHT
Titania ...	JOAN GILBERT	BETTY BAXENDALE
Puck ...	BETTY HALL	PEGGY RHYS-HUGHES
Cobweb ...	DORIS BANNER	DORIS BANNER
Peaseblossom ...	FLORENCE FOX	FLORENCE FOX
Moth ...	MARION WILLIAMS	MARION WILLIAMS
Mustard Seed ...	HILDA RICKARD	HILDA RICKARD

Two Fairies—

RUBY MCGILCHRIST      MARJORIE WESTBURY

*Attendants on Titania*

Marjorie Forster, Vera Barns, Daphne Maud, Dorothy Brownlow, Marjorie Parrott, Christine Orpen, Kathleen Collins, Catherine Stock, Yvonne Johnston-Smith, Eleanor King-Turner, Eileen Brady, Muriel Forster, Marjorie Westbury, Ruby McGilchrist, Peggy Rhys-Hughes, Betty Hall, Rosemary Nyasa, Mary Simmons, Elisabeth Aveling

*Attendants on Oberon*

Eileen Brady, Elsie Eaglestone, Marion Crabtree, Winifred Vigay, Monica Sweeney, Eileen White, Winifred Field, Louie Clay.

*Court Attendants*

Paula Schmid, Joan Gilbert, Marjorie Smith, Barbara Pickford, Merial Green, Betty Baxendale, Gladys Knight, Mary Lewis, Elisabeth Ryan, Eleanor King-Turner, Margherita McCubbin, Marjorie Parker, Dorothy Humphreys, Winifred Vigay, Howard Hemming, Harold Ching, William Wilson, Christopher Mayson, Frederick Walmsley, Thomas Lloyd



At the second two performances the characters were as follows :—

	11th July	12th July
Theseus ...	MARY LEWIS	MARY LEWIS
Egeus ...	PHILIP WARDE	PHILIP WARDE
Lysander ...	CHARLES HOLMES	CHRISTOPHER MAYSON
Demetrius ...	HAROLD CHING	WILLIAM WILSON
Philstrate ...	DORIS JOHNSTON	DORIS JOHNSTON
Quince ...	HELMAR FERNBACK	HELMAR FERNBACK
Snug ...	THOMAS DANCE	THOMAS DANCE
Bottom ...	GEORGE HANCOCK	GEORGE HANCOCK
Flute ...	ALBERT KENNEDY	ALBERT KENNEDY
Snout ...	ALFRED WALMSLEY	ALFRED WALMSLEY
Starveling ...	MORGAN JONES	MORGAN JONES
Hippolyta ...	DOROTHY HUMPHREYS	MARJORIE PARKER
Hermia ...	MARGHERITA McCUBBIN	MARJORIE HAVILAND
Helena ...	PAULA SCHMID	MERIEL GREEN
Oberon ...	MARJORIE SMITH	MARJORIE SMITH
Titania ...	JOAN GILBERT	BETTY BAXENDALE
Puck ...	BETTY HALL	PEGGY RHYS-HUGHES
Cobweb ...	DORIS BANNER	DORIS BANNER
Peaseblossom ...	FLORENCE FOX	FLORENCE FOX
Moth ...	MARION WILLIAMS	MARION WILLIAMS
Mustard Seed ...	HILDA RICKARD	HILDA RICKARD
1st Fairy ...	RUBY MCGILCHRIST	MAY MOORE
2nd Fairy ...	MARJORIE WESTBURY	MARJORIE WESTBURY

*Attendants on Titania*

Marjorie Forster, Vera Barns, Daphne Maud, Dorothy Brownlow, Marjorie Parrott, Christine Orpen, Kathleen Collins, Catherine Stock, Yvonne Johnston-Smith, Eleanor King-Turner, Eileen Brady, Muriel Forster, Peggy Rhys-Hughes, Betty Hall

*Attendants on Oberon*

Eileen Brady, Elsie Eaglestone, Marion Crabtree, Winifred Vigay.

*Court Attendants*

Paula Schmid, Joan Gilbert, Marjorie Smith, Barbara Pickford, Muriel Green, Betty Baxendale, Mary Lewis, Eleanor King-Turner, Margherita McCubbin, Marjorie Parker, Dorothy Humphreys, Winifred Vigay, Phyllis Evens.

Howard Hemming, William Wilson, Charles Holmes, Christopher Mayson, Ettore Mazzoleni.

*Ballet*

Rosemary Nyasa, Mary Simmons, Elisabeth Aveling, Monica Sweeney, Eileen White, Winifred Field, Louie Clay, Daphne Fox

For the entire production :

Stage Manager : Marjorie Haviland

Assistants : May Moore, Margherita McCubbin

Dresses arranged by Mrs. R. B. Gotch, Hon. R.C.M.

Dances arranged by Miss Penelope Spencer, Hon. R.C.M.

Settings arranged by H. Procter-Gregg, Hon. A.R.C.M.

Master Carpenter, M. Leslie ; Scenic Artist, A. Robinson ;

Electrician, J. Hughes

### The R.C.M. Patron's Fund

The following were the programmes of the two Orchestral Rehearsals conducted by Mr. ADRIAN C. BOULT during the summer term.

On 1st June :—

1. CONCERTO for Pianoforte and Orchestra,  
in A major (K. 488) ... *Mozart*  
BERYL ROGERS  
(Tobias Matthay Pianoforte School)
2. CONCERTO for Pianoforte and Orchestra,  
in D minor, Op. 15 ... *Brahms*  
ANTHEA BOWRING  
(Tobias Matthay Pianoforte School)
3. CONCERTO for Pianoforte and Orchestra,  
No. 2, in G minor ... *Saint-Saëns*  
NANCY SAUNDERS  
(Tobias Matthay Pianoforte School)

On 6th July :—

1. SYMPHONY in C minor ... "Venta Belgarum" (Winchester)—  
(Two Movements) *Barclay Wilson*  
(Guildhall School of Music)
2. A LIGHT OVERTURE for single Woodwind and Strings—  
"Youth" *Frederick Jackson*  
(Royal Academy of Music)
3. CONCERTO for Pianoforte and String Orchestra ... *Gordon Jacob*  
(Royal College of Music)  
JOHN EDWARDS  
(Royal College of Music)
4. OVERTURE ... "To the West Country" ... *Ivor R. Foster*  
(Royal Academy of Music)

On both occasions the New Symphony Orchestra (formerly The Royal Albert Hall Orchestra) performed.

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### Thirty Years Ago

The last echoes of the first performance of "Hiawatha's Wedding Feast" were still floating round the corridors when I, a very terrified and ignorant student, first made my way up the steps of the College for my Entrance Examination. Having arrived, somewhat delicately, at the top of the steps, I found to my horror, as I was about to turn the handle, the following alarming legend written upon the door in letters of brass—"Female Pupils." Every Royal Collegian knows that "the spirit giveth life." I can also assure them that the "letters" nearly "killed" on that occasion. Sadly shaken both in body and mind I skidded rather than ran down the steps again, and hurriedly (and, I hoped, unseen) made my way to the proper place of admission.

But that was thirty years ago, and though I have been unable for some years to enter those pleasant portals, yet I am assured that the present students are admitted by the main doors which, in those earlier days, were only opened for concert audiences; that the old segregating labels which decorated not only the doors, but also the staircases and waiting rooms, have been removed; while, I believe, a girl may now play an accompaniment for a baritone or a tenor anywhere, or at any time, without spending half-an-hour, as we had to do, in an endeavour to trace the person who was empowered either to give, or refuse, permission.

But, as I said before, I am writing of thirty years ago; of a period which was made up of the last of the "eighteen-nineties" and the earliest years of the "nineteens"; of years during which, while we saw one century turn into another, we ourselves were changed from Victorians into Edwardians; and of a time that was full of interest for us students, and, most of all, full of importance for the growth and development of the College. But, as a minor (or is it diminished?) poet sings:—

"The times are changing with hurrying tread,  
And we must change with them when all is said,  
The die-hards are dying (they'll soon be dead)  
And those that are left grow lamer.  
This seems just the place where I ought to refer  
To a topical tag that you'll re-mem-ber,  
The one about 'Tempora mutantur  
Et nos in illis mutamur.'"

To become a student of the R.C.M. is, and always has been, a happy thing to do, and one very quickly and readily slides into the varied life of the place; but it is not, perhaps, everyone who had the good fortune that I had, for I found on the first day of term, two people with whom I had been at school a few years before, and consequently felt very much "at home."

We are, I suppose, all intensely loyal to our own times. Even though we try to keep a balance, and cast our minds over all those phrases about *temporis acti* and *autre temps* and so on, we are still liable, I fear, to see our own days glowing with a radiance that may not be quite true. So in case a little natural pride creeps in and begins to give evidence of its creeping, I would ask all students of more recent years to be generous towards an almost inevitable tug or bias; while to the College I would quote in my defence, if any defence be considered necessary, and call to my aid, Mr. Alfred Noyes:—

"If my poor song now spread too wide a sail  
Forgive thy son and lover . . . . ."



And if any proof be needed that I really am convinced that the College of to-day conforms to just as high a standard as it did thirty years ago, it is only necessary for me to say, "Are not the students of 1899 the Professors of 1929?" Very well, then!

"There have been no composers since Bax!" This startling remark came over the "wireless" one evening recently, and I was about to murmur, "Here! Half a minute!" when the voice of the critic went on to say that by that statement he meant "since the *time* of Bax," a time, he continued, which seemed to be particularly prolific as far as composers were concerned.

Now, we cannot claim Bax; but, as he was a student during the time with which this article is trying to deal, the question arises, "And what share did the College bear in providing that era with composers?"

I am bold enough to believe that the end of last century and the beginning of this saw as strong a contingent of composers as the College has ever had at one time under its benevolent roof; for the list would have to include Rutland Boughton, Frank Bridge, Thomas F. Dunhill, Gustav Holst, John Ireland, Vaughan Williams, and the late W. Y. Hurlstone. As all these are held in affection by all Collegians, and as their work is well known, there is no point in adding here anything further concerning their musical doings.

Various Instrumentalists and vocalists next come to my mind, and it gives one a great pleasure to recall those whom, in many cases, one has not seen for a very long time. Who were the occupants of Grade V (i) in those days? Or rather of Grade V (ii) with a star? (For I believe no one was considered good enough for Grade V (i) which was rightly supposed to possess the ideals and attributes of some unattainable Nirvana!)

Among the pianists were to be found Harold Samuel, Herbert Fryer and Edgar Bainton. (At the end of a performance of a Schubert Military March these never confessed that they "did not know any more"!)

In a list of singers, which might be a long one, we should find the names of Agnes Nicholls, Walter Hyde, Ivor Foster, Clive Carey, Robert Chignell, Albert Garcia and Arthur Wynn, as well as of that splendid American singer, Putnam Griswold, who after a fine performance in our College opera, returned to die, regrettably young, in New York.

The string department was a very strong one, and contained a large number of people who were not only working hard, but who were also, most times, very amusing . . . . But I must go on.

Two small boys in Eton suits played at the first orchestral desk, led the string quartets, and played all sorts of intricate solos. One was Tom Morris, the other Haydn Wood. There were other leading violinists who also shared in the above "duties," Philip Lewis, Herbert Kinsey, and Ethel Sinclair (now Mrs. Frank Bridge).

When Edward Behr was not playing the viola, he indulged in fencing with Senor Arbos, and on one occasion these two antagonists appeared at one of the College "At Homes" and fenced a few bouts in the course of the programme. Frank Bridge played the viola in those days, and there were several others studying the instrument, among whom I remember Ernest Tomlinson, Cecil Forsyth, and Sybil Maturin.

There were many 'cellists—Ivor James, Warwick-Evans, Purcell-Jones, Arthur Trew, and the late Edward Mason—a goodly company! Edward Mason afterwards formed the Edward Mason Choir for the performance of modern English Choral works.

Among the organists were Joseph Soar, Cecil Ridgway, Percy Kahn, George Dyson, W. H. Harris, G. Coleman Young, and Leopold Stokowski, now the conductor of the Philadelphia Symphony Orchestra.

The wind players were less known to most of us. They seemed to come at curious odd hours, and made their cryptic sounds in the basement. Occasionally one saw the black leather case of a French horn or trombone, or noted semi-strange people who hurried along the corridors carrying green-baize bags or the smaller cases associated with "wood"; but for the most part the adepts in this department were rather aloof. I suppose they were a little older than we were; but they appeared to treat us very much like "boys." Some of them condescended to men of low estate, and I think that I knew a few of them as well as it is possible for anyone to know a member of the wood-wind or brass choir. Eli Hudson and Charles Souper were the leading flautists, and I remember Hinchcliffe (bassoon) and Moore and Eustace Pett (trumpets). But most of the others, as well as the double basses, usually hurried in, tuned up, played in the orchestra, and hurried out again—we always imagined to go and play somewhere else. But we only wondered. We never dared to ask why or whither. They were as "ships that pass," and they seemed neither to want any luncheon or tea, nor to have any time in which to consume it.

Among the numerous activities in connection with the College with which the name of Thomas F. Dunhill is associated, we may think either of Composition, or of his Professorship; of his Editorship of this Magazine

at one time, or of his work all over the Empire for the Associated Board. But in these thirty-year-old days when first I knew the College, he was playing the drums in the orchestra. Friskin, I believe, succeeded him.

Up to the time of the death of Queen Victoria, State Concerts were held during the London "season," and the Choral Class frequently went to Buckingham Palace to sing. Beside the rehearsing which was done during the ordinary Wednesday meeting of the Class, we had to attend a "full" at the Palace on the morning of the concert. The concerts usually began at 11-15 p.m. and ended at midnight, after which those of us who lived westwards had a choice of two alternatives; either we rushed for a last steam train on the Underground, which left Victoria at 12-8, or we could stay to a very pleasant supper, which was thoughtfully provided for us, before driving home interminable miles in a hansom-cab or growler. We had to be in our places an hour or so before the concert began, and the time quickly passed while we endeavoured to put names to those who were to make up the brilliant and notable audience. Our knowledge of Debrett and Kelly was, I fear, very meagre; but some well-known people were always easily recognizable. The then Bishop of London, Dr. Creighton, and the American Ambassador, Mr. Choate, and several of the politicians were among those who were often present.

The solo singers were usually recruited from the ranks of those who possessed a Covent Garden reputation. They included Albani, Marie Brema, Ada Crossley, Ancona, the famous French bass Plançon, Ben Davies, and others.

The Prince of Wales (afterwards King Edward VII) occupied the chief position on the dais, and the rendering of "God save the Queen" by the band and choir at the entrance of the Royal party, when the large audience rose to its feet, provided an unforgettable moment. Another rare feature, at least in connection with a concert, consisted in the fact that there was, of course, no applause. A further, and by no means unimportant, adjunct was a two-guinea fee which was of princely dimensions to us then.

The music chosen was usually of what we call the "lighter" type, and I do not recollect many of the items. Well-known tunes like Handel's "Largo" were played, and once Plançon sang "The Lost Chord" in very broken English. But he had a truly magnificent voice. Other compositions included Elgar's "From the Bavarian Highlands," the five-four Tschaiowsky movement, "The night is calm and cloudless," from *The Golden Legend*, and "Hail bright abode," from *Tannhauser*. Sir Walter Parratt conducted, and Arthur Bent led the orchestra.

(to be continued)

SYDNEY W. TOMS.



## College Concerts

## Wednesday, May 16 (Chamber)

SONATA for Violin and Pianoforte,  
in A major, Op. 47 .. *Beethoven*  
(Kreutzer)

HERZL LEIKIN (Scholar).  
ZERUBBABEL LEIKIN.

SONGS .. *a. Psych* .. .. *Paladine*  
*b. D'une prison* .. .. *Reynaldo Hahn*  
*c. Mai* .. ..

MARJORIE HAVILAND (Sch. Exhibitioner).

## PIANOFORTE SOLOS—

*a. Etude in D flat* .. .. *Liszt*  
*b. Ondine* .. .. *M. Ravel*  
*c. Scherzo in B minor* .. .. *Chopin*

HELEN C. PERKIN, A.R.C.M. (Scholar).

VIOLIN SOLO .. *Nigun* .. .. *E. Bloch*

HERZL LEIKIN (Scholar).

SONGS .. *a. Silent noon* .. *R. Vaughan Williams*  
*b. Sea fever* .. .. *John Ireland*  
RICHARD WATSON (Scholar).

## ORGAN SOLOS—

*a. Passacaglia and Fugue* .. .. *Bach*  
*b. Fantasia impromptu* .. *W. G. Alcock*  
*c. Finale (Symphony No. 7)* .. *M. Widor*

BERTRAM MAVER (Scholar).

Accompanists—

ERIC WARR, A.R.C.M., ZERUBBABEL LEIKIN,  
ETTORE MAZZOLENI.

## Wednesday, May 30 (Chamber)

ORGAN SOLO.. *Prelude, Fugue and Variation,*  
*Op. 18, No. 3* .. .. *César Franck*

LEONARD J. BLAKE, A.R.C.M. (Scholar).

SONGS .. *a. Die Mainacht* .. }  
*b. Von ewiger Liebe* .. } .. *Brahms*  
*c. Ständchen* .. ..

HAROLD CHING, A.R.C.M. (Sch. Exhibitioner).

## PIANOFORTE SOLO—

*Sonata in C major, Op. 1* .. .. *Brahms*

IRENE KOHLER.

## VOCAL QUARTET—

*Nursery Rhymes (2nd Set)* .. *H. Walford Davies*

URSULA BOASE, A.R.C.M. (Exhibitioner), AGNES  
FORBES, A.R.C.M., MORGAN JONES (Scholar),  
JOHN ANDREWS, A.R.C.M.

## QUINTET for Pianoforte and Strings

*in A major, Op. 81* .. .. *Dvorák*

CONSTANCE M. CRUNDALL, A.R.C.M. (Clementi  
Exhibitioner), VALERIE TUNBRIDGE (Associated  
Board Exhibitioner), KATHLEEN CURRY, A.R.C.M.  
(Scholar), MURIEL HART, A.R.C.M., GLADYS  
CORLETT (Scholar).

Accompanist—

GWENDO PAUL, A.R.C.M. (Associated Board  
Exhibitioner), CECIL BELCHER, A.R.C.M.

## Tuesday, June 5 (Second Orchestra)

OVERTURE .. *Komarinskaja* .. *Glinka*  
Conductor—DAVID EVANS.

SYMPHONY No. 7, in A major, Op. 92 .. *Beethoven*

SCENE .. "Ritorna vincitor" (*Aida*) .. *Verdi*  
MARY LEWIS (Operatic Exhibitioner).

Conductor—CRAWFORD McNAIR.

## ON HEARING THE FIRST CUCKOO

IN SPRING .. *F. Delius*

Conductor—IRIS LEMARR.

CONCERT VARIATIONS on an English Theme,  
"Down among the dead men,"

For Pianoforte and Orchestra, Op. 71 .. *Stanford*

JOSEPHINE SOUTHEY-JOHN (Scholar).

Conductors—

GEOFFREY CORBETT, LEONARD ISAACS.

OVERTURE .. "Carneval" .. .. *Dvorák*

Conductor—GEORGE WELDON.

Conductor—DR. MALCOLM SARGENT.

## Friday, June 8 (Orchestral)

"ON THE CLIFFS OF CORNWALL"—

*Ethel Smyth*  
(Prelude to Act II of "The Wreckers")

CONCERTO for Violoncello and Orchestra,  
*in A minor, Op. 129* .. *Schumann*

HELEN JUST, A.R.C.M. (Scholarship Exhibitioner).

AIR .. *Inflammatus (Stabat Mater)* .. *Dvorák*  
GLADYS KNIGHT.

SYMPHONY No. 4, in G major .. *Gustav Mahler*

Singer—MABEL RITCHIE, A.R.C.M.  
(Scholarship Exhibitioner).

Conductor—MR. ADRIAN C. BOULT.

## Thursday, June 21 (Chamber)

QUARTET for Strings, in G major, Op. 161—

*Schubert*

LEILA HERMITAGE, A.R.C.M., GRACE W. LILLEY,  
A.R.C.M., MARY GLADDEN, A.R.C.M. (Exhibitioner),  
HELEN JUST, A.R.C.M. (Scholarship Exhibitioner).

SONGS .. *a. Palm Sunday: Naples* .. *John Ireland*

*b. Go from my window, go* }

*c. Gathering daffodils* }

*Arr. by Arthur Somervell*

AGNES FORBES, A.R.C.M.

SONATA for Pianoforte and Violin, in A major—

*Mozart*

RENEE SWEETLAND,  
KATHLEEN CURRY, A.R.C.M. (Scholar).

## VIOLONCELLO SOLO—

Sonata in D minor .. *Galeotti*

OLIVE RICHARDS, A.R.C.M.

(Associated Board Exhibitioner).

## VOCAL QUARTETS .. Madrigals—

*a. Aimez-nous, Bergère .. Lefevre**b. Shall I sue .. Dowland**c. Fa-la-la .. .. Certon**d. Hola, Charon .. .. Bertrand**e. Au joli bois .. .. Tessière*OLWEN PHILLIPS, A.R.C.M., AGNES FORBES,  
A.R.C.M., MORGAN JONES (Scholar), NORMAN  
FRASER.PRÉLUDE, VARIATIONS ET FINAL for  
Pianoforte, Violin and Viola, Op. 30.. *J. Jongen*RENÉE SWEETLAND, JACK SEALEY (Scholar),  
MARY GLADDEN, A.R.C.M. (Exhibitioner).

Accompanists—

SYBILLA MARSHALL, A.R.C.M., MAVIS RICHARDS.

## Thursday, July 5 (Chamber)

TRIO for Pianoforte, Violin and Violoncello .. *Ravel*JOYCE MCG. CLARKE, LILIAN HERMITAGE, A.R.C.M.  
HELEN JUST, A.R.C.M. (Scholarship Exhibitioner).SONGS .. *Gipsy Songs .. .. Dvorák*  
DORIS BANNER.

## PIANOFORTE SOLOS—

*a. Three Short Preludes .. .. Delius**b. Ballade in F minor .. .. Chopin*JEAN COTTON, A.R.C.M.  
(Associated Board Exhibitioner).

## VIOLONCELLO SOLOS

with String Quartet Accompaniment—

*a. Adagio .. .. Vivaldi**b. Intermezzo .. .. Haydn**c. Minuet .. .. Haydn*HELEN JUST, A.R.C.M. (Scholarship Exhibitioner),  
LILIAN HERMITAGE, A.R.C.M., KATHLEEN CURRY,  
A.R.C.M. (Scholar), MURIEL HART, A.R.C.M.,  
AUDREY PIGGOTT, A.R.C.M. (Scholar).SONGS .. *a. Fair house of joy .. Roger Quilter*  
*b. Night Song .. Cyril Scott*  
LEONARD VOKR.

## PIANOFORTE SOLOS—

*a. Nun freut euch, lieben Christen .. .. Bach-Busoni**b. Ich ruf zu dir .. .. Bach-Rummel**c. Mein gläubiges Herze .. .. Balakirev**d. Islamy .. .. Balakirev*

CYRIL J. SMITH (Scholar).

QUARTET for Strings, in G, Op. 54, No. 1.. *Haydn*KATHLEEN CURRY, A.R.C.M. (Scholar), REMO  
LAURICELLA, MURIEL HART, A.R.C.M.,  
PATIENCE HENN-COLLINS.

## Friday, July 13 (Orchestral)

SYMPHONIC FRAGMENT, No. 2, from  
Ballet "Daphnis and Chloe"—.. *M. Ravel*CONCERTO for Pianoforte and String Orchestra—  
*Gordon Jacob*LEONARD ISAACS, A.R.C.M.  
(Associated Board Exhibitioner).SONG .. *Un bel di vedremo (Madam Butterfly)—*  
*Puccini*MARGHERITA MCCUBBIN, A.R.C.M.  
(Operatic Exhibitioner).SERENADE MELANCOLIQUE, Op. 26,  
for Violin and Orchestra .. *Tchaikovsky*  
HERZL LEIKIN (Scholar).CONCERTO for Pianoforte, No. 4, in G major,  
Op. 58 .. *Beethoven*

WILLIAM F. GURNEY (Exhibitioner).

Conductor—MR. ADRIAN C. BOULT.

## Tuesday, July 17 (Second Orchestra)

OVERTURE .. "Otello" .. *Dvorák*

Conductor—GEOFFREY CORBETT.

SYMPHONY No. 1, in E flat .. .. *Haydn*SYMPHONIC VARIATIONS for Pianoforte  
and Orchestra .. *César Franck*

VALERIE RUSSELL, A.R.C.M.

Conductor—GEORGE WELDON.

## SONGS—

*a. In haven .. .. } (Sea Pictures)—**b. "Sabbath morning at sea" .. .. } Edward Elgar*

GERALDINE PECK, A.R.C.M. (Exhibitioner).

Conductor—DAVID EVANS.

CONCERTO for Pianoforte and Orchestra, No. 4,  
in G major, Op. 58 .. *Beethoven*

LOUISE ASTNA, A.R.C.M. (Chappell Exhibitioner).

Conductors—ROB BOSSERT, IRIS LEMARE.

OVERTURE .. *Der Freischütz .. Weber*

Conductor—CRAWFORD McNAIR.

Conductor—DR. MALCOLM SARGENT.

## Informal Concerts

There were four Informal Concerts during the Summer Term. Among the many works heard were the following:—Sonata for Violin and Pianoforte in G, by Imogen Holst (Scholar); Theme and Variations for Pianoforte Solo, by Helen Perkin (Scholar); Three Songs, by Lilian Harris (Exhibitioner), "Abendlied," "Schlaflied," and "Hüt du dich! Sie narret dich"; Three Songs by Barbara Cass (Student), "The Song of the Secret," "Nod," and "I sing of a maiden"; "Preludes" for Pianoforte Solo, by Cecil Branson (Scholar).

### Students' Evening Recitals

Recital (No. 53)—Monday, 25th June, by Joyce McGown Clark and Renée Sweetland, for Two Pianofortes. Ursula Bease (Soprano) assisted. The programme included Brahms' Variations on a Theme by Haydn; Mozart's D major Sonata; works by Vuillemin, Tailleferre, Mélan-Gueroult; and Songs by Dowland, Purcell, R. Jones, Debussy, and Ravel. Accompanist: Ettore Mazzoleni.

Recital (No. 54)—Wednesday, 18th July, by Barbara Pulvermacher (Violin), assisted by Joyce McGown Clark (Pianoforte). The programme consisted of Handel's D major Sonata, Brahms' in D minor, Bach No. 3, in A minor (for Violin alone), and Songs by Dvorák, Ravel, Bloch, and the "Foggy Dew," arranged by A. Alexander.

### Midday Recitals

Recital (No. 10)—Wednesday, 30th May, by Harold Rutland (Pianist). Programme: Mozart's Fantasia in C minor; and works by Brahms, John Ireland, Hugo Anson, and Harold Rutland.

Recital (No. 11)—Wednesday, 15th June, by Millicent Russell (Contralto). Programme: Works by Brahms, R. Strauss, Parry, Armstrong Gibbs, and Herbert Howells, and "All praises to the Lord," from J. S. Bach's Cantata, with Oboe Obbligato, Sylvia Spencer. Accompanist, Winifred Gardiner.

Recital (No. 12)—Wednesday, 27th June, by Edwin Benbow (Pianist). Programme: Works by Bach, Brahms, Leo-Palumbo, Chopin, Albeniz, Vaughan Williams, Abram Chassins, and Edwin Benbow.

Recital (No. 13)—Wednesday, 4th July, by John Snowden (Violoncello). The programme consisted of a Sonata, by Gaspar Cassadó; pieces by Purcell Warren, Frank Bridge, and James Friskin; and Pièces en Concert, by Couperin (with string quartet accompaniment).

Recital (No. 14)—Wednesday, 11th July, by Everal de Jersey (Pianoforte). Programme: Works by Dohnányi, Scriabine, John Ireland, Stanford, and Medtner.

### Junior Exhibitioners' Concert (Teachers' Training Course)

The third Concert of this series took place on Wednesday, 4th July. The programme consisted entirely of Pianoforte and Violin Solos. The following performed: Edward Kemmenoe, William Course, Doris Pryke, James Flack, Merle Tibble, Rosina Cockings, Cyril Preedy, Irene Law, Sidney Wexler, Abraham Appel, Rose Zafir, Grace Goodwin, Ivy Preston, Frances Scarborough, Dora Cruse, Mabel Elborough, Albert James, Elsie Banham, and Edith Martin.

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## The R.C.M. Union

### Annual "At Home"

This year, as usual, the "At Home" took place on the last Thursday in June, and—also as usual—was a happy, successful affair. A very large number of members and guests came. Not quite as large, however, as it might have been had not the time unfortunately coincided with some other big fixtures, though the Union had settled its date long ahead. Entries for the proposed Tennis Tournament were not sufficient to warrant holding it, and people were so terribly busy that it was no light



task to arrange the programme for the "At Home." The more thanks, therefore, to all who generously gave their services. In this connection every name should be mentioned if space permitted. As it does not, perhaps one may be allowed to mention three people who in especial worked with indefatigable energy to prepare the second half of the evening's entertainment, viz., Mr. W. H. Reed, Mr. Proctor Gregg, and Mr. David Evans.

An event not in the official programme but none the less memorable, was the first appearance after their honeymoon of the Union bride and bridegroom, Mr. and Mrs. Rupert Erlebach. Many were the congratulations showered upon the Assistant Hon. Secretary and Assistant Hon. Treasurer.

#### Death of Mr. Visetti

Collegians already know from the obituary columns of the daily papers that Mr. Visetti passed away in July. A tribute to his memory appears elsewhere in the Magazine, but he was so early and constant a friend to the R.C.M. Union that a tribute must be paid here also. It was Mr. Visetti who from the first "At Home" onwards gave the flowers which decorated Concert Hall and buffet tables. Five pounds a year for twenty years is no small thing, and all given with a "courtly foreign grace" that made light of the matter. His very last letter to the Union was written only a few days before the end, enquiring whether he owed any money to the Society, and saying that as he had to undergo a little operation he would like to settle everything beforehand.

#### Subscriptions

Annual subscriptions to the Union became due on 1st October. On this date also the new Rule *re* Life Membership came into operation. Members may now, if they so wish, become Life Members of the Society by payment of a lump sum of £5.

#### Badges

*Festina lente!* Uncertainty, and the ultimate refusal of permission to use the design chosen for the Union Badge, blocked progress last term. However, the Sub-Committee, animated with the persistence of Bruce and the Spider, will meet early this term to prepare fresh suggestions for consideration.

Intending purchasers of blazers will probably prefer to wait until they can purchase blazer and badge together, but members who wish to obtain their blazers first will, no doubt, like to know that arrangements have been made by which blazers in the Union colours (blue flannel bound with gold ribbon) can be purchased through the Union, at maker's cost price, 29/6, packing and postage extra.

MARION M. SCOTT, *Hon. Secretary.*

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### R.C.M. Union "At Home"

On Thursday, 28th June, the Annual "At Home" of the Royal College of Music Union was held in the Concert Hall. During the first part of the evening, as usual, we listened to a delightful programme of music. We all enjoyed Mr. Frederick Thurston's beautiful playing, and were grateful for such an excellent opportunity of hearing Miss Joan Elwes sing. A novel feature—pianoforte duets by two College professors—was very popular. The applause after their performance by no means abated when they returned to the platform to say they were "sorry, but they didn't know any more!" In fact, the Registrar's assurance that "for once they had spoken the truth" was needed before the audience would consent to go downstairs to the Parry Theatre for refreshments.

When we returned to the Concert Hall, (just to show that we really do take our music seriously) we listened to a Lecture Demonstration on "Musical Instruments throughout the Ages," by Professor Ernest Blather, of Wigan University. The Professor is a remarkable man. Assisted by his faithful "Ariel," he showed us many wonderful things out of the past, and gave us a great deal of curious information, much of which, we felt sure, must have been as new to the Director himself, as to the humblest member of the audience. We hear that a high distinction has lately been conferred upon Professor Blather, and we feel that there could be no more fit recipient. He seems to be as much at home with the music of the future as with that of the past. A wave of his hand, and vague sighings, as of muted strings, were heard, which gradually resolved themselves into a strangely familiar sounding air (an example, we suppose, of the cyclical character of musical evolution). The sounds waxed louder; percussion entered into the scheme; and suddenly there was disclosed to view, a celestial orchestra, conducted by "Ariel," who had rather unaccountably disappeared during the latter part of the lecture. He had now grown a





## The Dolmetsch Circle

When the Editor suggested that I should write an article on the work of Mr. Arnold Dolmetsch, I felt that he had set me a task which I should have some difficulty in carrying out. My knowledge of Mr. Dolmetsch is confined to one meeting, and of his work to that same meeting combined with an acquaintance of the work of some of his followers. If, therefore, any of Mr. Dolmetsch's friends chance to read this article, I hope they will realise that it is written from the point of view of an interested outsider who is endeavouring to explain to some of his fellow musicians what this apparent pothor about harpsichords, lutes, "consorts" of viols, and "families" of recorders is all about.

Perhaps I had better begin by giving an account of my first, and so far only, meeting with *La Famille Dolmetsch*, which took place about eighteen months ago. When, in company with two friends (George Goetsch, the conductor of "The German Singers" who are visiting England this autumn, and Rolf Gardiner, a keen student of folk-lore and human nature), I stepped out upon the platform at Haslemere Station, I felt that I was about to be initiated into the mysteries of something which belonged to another age and another world. All I knew of Mr. Dolmetsch was that he was a reputed authority on old music and instruments, and that I possessed a volume of delightful seventeenth century English songs very ably edited by him. Leaving the station, a walk of about a mile, mostly uphill, led us to a wooded part dotted alternately with expensive-looking houses and bungalows of the timber-and-slate variety such as one finds in the typical semi-rural districts of Surrey and Hampshire. One of these latter, slightly larger than its companions, and standing well back from the road with a garage and two-seater car by the gate, attracted our attention, and on inquiring from a yokel mowing a patch of hay next door, we learned that this was "Jesses"—a fact which was confirmed by reading the name on the gate, which had previously escaped our attention. Straightening our ties, buttoning our coats, and mopping our brows—it was a sweltering summer's day!—we marched up the path in single file and rang the bell.

We were ushered into a fair-sized room which would have been considered comfortably furnished but for the number of musical instruments which found a place there. A large harpsichord in the centre, with a clavichord beside it, both being of Dolmetsch manufacture; the case of an old Italian harpsichord beautifully decorated in red behind them; a couple of violas da gamba in one corner, and a small reed organ (contemporary

Elizabethan) in another ; a pile of music on a table, and many old volumes on shelves and chairs ; a couple of recorders of extraordinarily fine workmanship on the window-seat—we were at once struck by the feeling that all these things were there for *use*, and not to be just looked upon with a mixture of awe and wonder. Awe and wonder were there alright, but there was something else which was indefinable, something which strikes one on entering a building like Westminster Cathedral when High Mass is being celebrated, or when one watches a team of Morris Dancers in some Cotswold village—it was the *living* past, and not the shadow one meets in museums. So it was the most natural thing in the world when Mr. Dolmetsch entered the room. Picture a gnome-like man dressed in ill-fitting brown homespun knicker-bockers and jersey, with black stockings and loose sandals ; a wizened bearded face with sharp but not unhumorous eyes, and hair that obviously defies both brush and comb. He fitted into the whole picture so perfectly that I found myself laughing to myself, not with any sense of mockery or even mild amusement, but with a reverence born of admiration and respect. Here was a man who deliberately set out to live in the atmosphere of the seventeenth century and at the same time fight the modern world because of his honest convictions regarding his art ; and to fight it in a garb which would provide food for many a Heath Robinson were it not for the fact that he exhales something which immediately defies even good-humoured mockery, and makes a cartoonist go home and paint a picture of the Christos.

Mr. Dolmetsch, who introduced us to his wife and family, spoke fairly certain English, but was obviously pleased when we offered to converse with him in French. Mrs. Dolmetsch is a charming little lady, who is to be admired for the way in which she looks after her household. Of the children, Rudolph, the eldest son, looks as if he hailed from a University and has the sensitivity of the born artist. He is quite the best executant musician of the family, being a highly skilled performer on both the harpsichord and the viola da gamba—though, as a matter of fact, he can play any of the viols and the recorder with almost equal skill. I had not time to observe in any close degree his brother and sisters, but I was struck by the very sincere and shy politeness of all the family. None of them seemed to emulate Mr. Dolmetsch in the matter of dress, for though they were not exactly in the height of fashion, yet they would all pass muster as perfectly normal up-to-date beings in any society (for instance, the car we had observed outside belonged to Rudolph).



Photograph by Humphrey Joel

THE INNER HALL





We were soon immersed in music, and the family readily came forward and played to us. Rudolph opened the harpsichord and played Bach's "Italian" Sonata. It was an admirable choice (I speak for myself), for as recently as the day previous I had heard it being practised at College, and I had an immediate standard of comparison. When I say that I never wish to hear that particular sonata played again on the piano, I have no desire to underate the skill of the College pianists! Both performances would be considered first-rate on the concert platform, but to me the harpsichord carried conviction whereas the piano could only be compared to an elephant attempting the Charleston! After all, Bach wrote for the clavier, which is but a variant of the harpsichord, and is a far more delicate instrument than any piano ever made. A pianist would probably have described the performance as "tinkling" and "monotonous," and in so doing would have given himself away by virtually admitting that his ear could not hear the subtle differences in tone which the harpsichord is capable of giving, and his instrument is not! Incidentally, Mr. Dolmetsch will not allow a piano within even smelling distance of "Jesses"—"Infernal modern engines" he calls them, "alright to play the trash that is written for them, but . . . ." Which is, I feel, a little unfair to his contemporaries, and tends to reveal him as pedantic and a hater of everything later than 1800. That he is a trifle intolerant of things modern is, after all, not to be wondered at considering the fight he has had to reveal to the world the wonders of all his old instruments; but he is a scholar, and has not the scholar the privilege of allowing himself to be a pedant in some things?

Purcell played on the viols, 17th century dance tunes on recorders, Christopher Simpson's "Divisions on a Ground in D minor" for solo Viola da Gamba (played by Rudolph Dolmetsch), a lute solo by Mr. Dolmetsch—these were some of the good things to which we were treated before we had to leave in order to catch our train back to London. A glimpse into Mr. Dolmetsch's workshop where we saw a harpsichord in process of construction, and noted the marvellous fine workmanship and the skill which goes to the making of even the simplest of their instruments; a talk with Mrs. Dolmetsch on dances, her work upon which has made clear many mysteries of the tempi of old music; an argument with Mr. Dolmetsch on vocal music, in which he praised the work of Dr. Fellowes, but definitely assigned all present-day singers ("with few or no exceptions") to the nethermost part of Hades!; and a very interesting talk on the harpsichord with Rudolph (I hope he will excuse me calling him by his christian name, but

it is so much easier!), who is, I should think, quite the best executant of that instrument alive to-day. But we had to leave at last, and the three of us with many regrets stepped into Rudolph's car and were driven to the station, just in time to leap into our train. We agreed, in the intervals of drinking Southern Railway tea, that in two hours we had acquired much which required chewing over. We were convinced that most music is the better for being played on the instrument or instruments for which it was written, but we also felt that the purely antiquarian spirit was rather too strong at Haslemere to be beneficial. I personally was convinced (and still am) that no one has the right to play or sing old music (particularly Bach or Purcell) without having first had some acquaintance with the work of Mr. Dolmetsch, and without, too, having heard it played on the instruments of the period.

Quite apart from the purely technical and antiquarian side of Mr. Dolmetsch's work, there are groups of people in various parts of England who are intent on keeping the results of his work alive. They wish to revive the real *amateur* in music, realising as they do that music to-day tends to become more and more of a concert art and less of an art for the home circle, as it was in Elizabethan days. Chamber music is essentially an intimate branch of music, and nearly all music up to the 18th century is such. In England too much stress is laid on the difference between amateur and professional; this has come about because the standard of amateur performance has fallen very low indeed, thus giving the word a stigma which it should never have had. In reality, there is no reason why the *amateur* (lit. "lover") should not be better than the professional, for the former can pick and choose, whereas the latter has to perform whether he wishes to or no. But there is place for both, and the sooner they can work side by side the better it will be for the art of music. Meantime the Dolmetsch Circle has formed centres for the performance of music which is considered exclusive to the amateur. Mr. Cyril Goldie (brother of our own Mr. Goldie) formed the first centre some years ago in Liverpool, and has now formed another in London; there are also good beginnings in Oxford and Cambridge. Four Festivals of Chamber Music have so far been held at Haslemere with great success; there is certainly room for improvement in the standard of performance at these Festivals, but that will come in time, for the true spirit is there. To make certain of their position, the "Dolmetsch Foundation" (with the Poet Laureate for first President) has been inaugurated, which seeks "to encourage the renaissance of old



musical instruments and their music; and in particular to ensure that the results of Mr. Dolmetsch's researches in this field shall be continued and extended and handed on to further generations."

The professional in music tends to become narrow in his art, due partly to economic stress, but mainly, I am sure, to a form of laziness which induces an apathy to anything which is not strictly speaking his "job." This is most certainly a bad thing for music, as it reduces it from an art to a commercial competition. To ignore or despise an amateur movement like the Dolmetsch Circle is bad policy; to encourage it and help it is not only good for music as an art, but the recognition of any movement as sound as this immediately helps to raise the status of the profession. To many people music began with Beethoven—"professional" music certainly did. But to ignore what went before is not only bad policy, it is ignorance! Even to perform the older music without knowing the real way in which it should be performed shows ignorance, and it is sacrilege as well to do so. Those of my readers who appreciate this point of view would do well to delve a little further into the subject and see whether it is not impossible to give something and learn something by associating with the Dolmetsch Circle—it will be time well spent, I can assure you!

CHRISTOPHER MAYSON

## Social Activities

### Tennis Tournament

The new Hard Tennis Court at the College has proved very popular and is used for play a good deal during the term. A Singles Tournament was arranged during the Easter Term and run by a committee with H. H. Fernback as Hon. Secretary, and Dr. Kitson very kindly consented to act as President.

It was decided to "seed" those who were believed to be better players and place them in each section of the draw, and so endeavour to maintain the interest to the final round. This proved successful and some close and interesting matches resulted.

There was a good entry of 68 for the Ladies' Singles, among whom was the Kent Junior Champion, Miss C. Amor Wright. The play reached a fairly high standard. After some hard contests the Misses C. Amor Wright, Catell, B. Amor Wright and M. St. C. Green reached the semi-finals. Miss Catell beat Miss C. A. Wright 10-8, 6-1, and Miss B. A. Wright beat Miss Green 6-2, 6-3. In the final Miss Catell beat Miss B. Amor Wright 4-6, 6-1, 6-2.

In the Men's Singles there was of course a smaller entry, but some good matches were played. H. H. Fernback, W. Wilson, O. P. Peasgood and R. W. Nicholson reached the semi-finals. Wilson beat Fernback 4-6, 6-3, 6-2, and Nicholson beat Peasgood 6-3, 2-6, 6-2. In the final Wilson beat Nicholson 7-5, 6-2, 6-0.

Miss King-Turner presented a Cup for the Ladies' Singles, and Dr. Kitson gave 5 guineas towards prizes. We should like to take this opportunity of heartily thanking them.

It is hoped that the entry for the Men's Singles will be larger next year and that those who play tennis and did not enter the tournament will do so next time.

It was found impossible to run a Doubles Tournament last term, owing to the difficulty of arranging times to play.

### College Dance

On 1st June, 1928, a dance was held at the Imperial College Union. Although the size of the hall alone would have limited the number to 250, we were able to sell 300 tickets by having dancing in a second room; the services of the Grigg-Jarvo were secured. The rooms had been decorated and were very effectively lighted. A large room with lounge chairs also was placed at our disposal.

By way of variety during the evening we were given a very excellent Cabaret Show, with various items by College Students, including a graceful dance by Miss Imogen Holst—"clair de la lune," with a very appropriate setting, as with the lights out, the full light of the moon—it was a fine night—shone through the windows of the hall. We were treated to some quite amazing "Jazz" in the form of piano duets by the "Ginger Snaps"—altogether a remarkable performance and greatly appreciated, as was evident by the storms of applause with which this item was greeted. Douglas Titchener sang to us dreamily and pleasingly about nothing in particular, while Miss Elsie Percival (of the Shaftesbury Theatre and Ambassadors Club) made our sides ache by her performance of "Eccentricity." She was recalled several times and deserved the reception given her. The amusing "five-reel drama of American College Life" was effectively produced.

The Director had hoped to be present but unfortunately an engagement in Oxford prevented his being with us, but he sent us his good wishes.

Mr. Fernback must be congratulated on the success of the evening as he put in a great deal of work, and it was due to his efforts that we were able to have the Imperial College Rooms for the dance. Our grateful thanks are due to the Authorities for so kindly allowing us the run of them.

### Programme

#### Introducing the Cabaret Ensemble

INTERJECTION	...	...	...	"Flapperette"
	MISS LETTIE LITTLEWOOD			
SONGS	...	...	a. "The New Umbrella"	
			b. "Old Man River"	
	MISS GRETA HALES			
DANCE	...	...	...	"Clair de la lune"
	MISS IMOGEN HOLST			
SONG	...	...	...	"The Man I love"
	MISS GRETA HALES AND CHORUS			
PIANOFORTE DUETS	...	...	...	"Jazz"
	"GINGER SNAPS"			
SONGS AT THE PIANO—				
	DOUGLAS TITCHENER			
ECCENTRICITY—				
	MISS ELSIE PERCIVAL			
	(Shaftesbury Theatre and Ambassadors Club)			

#### "A SOUL'S AWAKENING"

A five-reel drama of American College Life secured at enormous expense : released exclusively to this Cabaret.

R. W. NICHOLSON.

## The Royal Collegian Abroad

### LONDON

On 2nd May, Mr. Henry Bronkhurst gave a Pianoforte Recital at Wigmore Hall, when he played works by Ch. F. Bach, Schubert, Franck, Ireland, Debussy, and Albeniz. On 18th May he played for the B.B.C. "2 LO," Sonata for Violin and Pianoforte, Handel, in D, with Mr. Julius Rostall. On 6th June, at the Guild of Players and Singers Concert, works by Brahms and Ireland. On 11th July, for B.B.C. "2 LO," the Bronkhurst Trio (Mr. Bronkhurst, with Mr. Julius Rostall and Mr. E. J. Robinson) played trios by Mozart and Hurlstone. On 1st August for B.B.C. "2 LO," they played Trios, by Schubert (B flat) and Ireland, and Mr. Bronkhurst gave solos by Debussy, Palmgren and Albeniz.

On 8th May, Mr. Angus Morrison gave a Pianoforte Recital at Wigmore Hall, when the programme included Bach's Partita in C minor, Beethoven's Sonata, A flat, Op. 110, Brahms' Variations and Fugue on a Theme by Handel, and pieces by Albeniz.

On 9th May, Miss Phyllis Carey Foster gave a Recital at Leighton House. Songs by Schumann, Medtner, Delius, etc.

On 15th May, Miss Muriel Marshall gave a Song Recital at the Grotrian Hall, assisted by Miss Kathleen Markwell and Mr. Joseph Slater. The programme included Songs by Bach (for Voice and Flute), Brahms, Wolf, Schubert and modern English; also Sonatine for Flute and Piano, by Darius Milhaud.

On 22nd May, a Sonata and Song Recital was given at the Court House, Marylebone Road, by Miss Hilda Klein, Mr. Edward Robinson, and Miss Odette de Foras. The programme included Sonatas by Bach and Brahms, Songs by Debussy, da Parma, Respighi, Harty, Stanford, and Bridge.

On 28th May, at the closing meeting of the Annual Convention of the Theosophical Society, at Queen's Hall, a programme of music was arranged by Mr. Cyril Scott, at which Miss Gertrude Newsham played some of Mr. Scott's compositions by request, and a Prelude and Fugue, by Mr. Edmund Rubbra, was played by the Composer.

From 29th May to 14th July, a season of Light Opera was presented by Mr. Johnstone-Douglas, at the Royal Court Theatre. Among the productions was Vaughan Williams' "The Shepherds of the Delectable Mountains." The orchestra was under the direction of Dr. Adrian Boult, and the company during the season included Miss Vivienne Chatterton, Messrs. Clive Carey, Harold Denton, W. Johnstone-Douglas and Stuart Wilson.

On 5th June, Mr. Bernard Shore and Mr. Angus Morrison gave a Viola and Pianoforte Recital, at the Grotrian Hall, when works by Bax, Huré, and Brahms were performed.

On 2nd July, a Recital was given at Chiswick Town Hall, by Miss Gwendolyn Paul, Mr. Harold Ching, and Mr. Gethyn George; Accompanist, Mr. Cecil Belcher. Works by Franck, Bach—Saint-Saëns, Chopin, Dohnányi, Fauré, and Sammartini were given, and Songs by Bach, Brahms, Ireland, Warlock, Stewart, Parry, Hughes, Vaughan Williams, and Somervell.

At the Promenade Concerts, Queen's Hall, the following new works were produced:

On 1st September, "Concertino" for Pianoforte and Orchestra, by Arthur Benjamin.

On 8th September, "Eclogue" for Orchestra, by Edgar Bainton, conducted by the Composer.



On 13th September, there was performed an arrangement by Rupert Erlebach, for modern String Orchestra, of Corelli's Concerto in C minor, Op. 6, No. 3.

#### OPERA

Miss Carys Davies, Miss Odette de Foras, and Mr. Trefor Jones had singing rôles at Covent Garden, and Mr. Leslie Heward was also conducting during the season.

#### PROVINCIAL

On 7th February, Miss Ethel Pearce and Miss Betsy de la Porte gave a Piano and Vocal Recital, assisted by Miss Audrey Piggott (Violoncello), at the Public Hall, Carshalton.

On 26th April, a Recital of Music for Two Pianofortes was given at the Café Royale, Halifax, by Mr. Harold Clayton and Mr. Cyril Salmons, kindly assisted by Miss Phyllis Young.

On 10th May, Mr. Henry Bronkhurst gave a Recital at Colchester, when the programme included works by Scarlatti, Mozart, Chopin, Brahms, and Debussy.

On 15th July, Mr. Bronkhurst gave a Concert with Miss Marie Wilson, in the Winter Gardens, Bournemouth.

From 1st to 15th August, the Seventh Summer Course in Music Teaching was held at Oxford. Among the lecturers were Dr. Adrian Boult, Dr. Percy Buck, Dr. George Dyson, Dr. Geoffrey Shaw, and Mr. Hubert Middleton.

On 4th September, Miss Helen T. Young gave an Organ Recital in St. David's Cathedral, when she played works by Handel, Schumann, Bach, Karg Elert, Stanford, Vaughan Williams, and Parry.

On 30th September, at Bognor Pavilion, among the items of an evening Concert was the first performance of a Concerto for Piano and Orchestra, by Norman Demuth, played by Miss Joan Last.

#### GLOUCESTER FESTIVAL, 2ND TO 7TH SEPTEMBER.

Mr. Herbert Sumsion conducted the Festival, having succeeded the late Sir Herbert Brewer as Organist of Gloucester Cathedral.

The following works will be of interest to old Collegians: Two Psalms by G. Holst, sung by Mr. Steuart Wilson; "The Lark Ascending," by Vaughan Williams, conducted by the Composer, played by Mr. W. H. Reed; Voces Clamantium," by Parry, singer, Mr. Stewart Robertson; Rhapsody for Viola and Orchestra, by W. H. Reed, conducted by the Composer, played by Mr. Lionel Tertis; Two Somerset Idylls, by W. H. Reed; Charterhouse Suite for Strings, by Vaughan Williams, conducted by the Composer; Song-Group, "In Green Ways," Five Songs for High Voice and Orchestra, by Herbert Howells, composed for this Festival, and conducted by the Composer, sung by Miss Joan Elwes; "The Call of the Woods," an orchestral work, by Joseph Hathaway, composed for this Festival, and conducted by Mr. W. H. Reed.

The following also took part in other works: Mr. Steuart Wilson ("Dream of Gerontius" and "Psalmus Hungaricus," by Kodaly); Mr. Stewart Robertson (Mass in D, by Ethel Smyth); Miss Joan Elwes and Mr. Parry Jones. Miss Beatrice Harrison played Elgar's Concerto.

#### COLONIAL

Miss Avice Hornidge gave a Pianoforte Recital on 29th March, in the Assembly Hall, Melbourne. Her programme included Bach's Aria from D major Partita, Beethoven's Appassionata Sonata, Chopin's C sharp minor Nocture and E major Scherzo, Scriabine's Two Tone Poems, Op. 32, Marmaduke Barton's "Revery" and "Scherzo-Intermezzo" and her own "Six Studies."

## MUSIC AT PUBLIC SCHOOLS

OUNDLE : MR. C. M. SPURLING

On 30th June, movements from the following works were given : Beethoven's Symphony No. 8, in F major ; C. P. E. Bach's Sonata for Flute and Piano, in C major ; Mozart's Quintet for Clarinet and Strings ; Brahms' Sonata for Clarinet and Piano, Op. 120, No. 2 ; Bach's Trio for Flute, Violin and Piano, in G major ; and also Coleridge-Taylor's "Drake's Drum."

On 1st July, the programme included Bach's Fugue, in G major ; Three old French Dances, by Marin Marais ; and Grieg's Piano Concerto in A minor, 1st movement.

WESTMINSTER : MR. C. THORNTON LOFTHOUSE

On 18th May, the Madrigal and Orchestral Societies gave a Concert. The programme included Dowland's "Come again ! Sweet love doth now invite" ; Parry's Part Song, "My delight and thy delight" ; arrangements of Folk Songs by Vaughan Williams and Holst ; Choral Fantasia from "Tannhäuser," arranged by P. E. Fletcher ; the Overture to "The Marriage of Figaro" ; 1st movements of "The Unfinished" Symphony and Bach Concerto for Two Pianos, in C major ; and the Ballet Music from "Rosamunde."

On 6th July, the Music Competitions "Up School" took place. There was a whole morning of individual events, such as piano solos, piano duets, instrumental solos (brass and wind), vocal solos and duets, and sight-singing. In all there were 112 entries.

On 27th July, the Madrigal and Orchestral Societies gave another Concert, the programme consisting mainly of winning events from the Competitions as well as combined House Choirs and Orchestras, conducted by the boys themselves. The items included the Overture to "The Magic Flute," clarinet, flute, piano, violin and vocal solos, Minuet and Trio from Mozart's Symphony in G minor, Schubert's "Marche Militaire" and "Hiawatha's Wedding Feast."

ETON COLLEGE : DR. HENRY LEY

Three Organ Recitals were given by Dr. Ley last Term, on 13th May, 3rd June and 29th July. At the last, the College Choir sang unaccompanied music, Walford Davies' "God be in my head" ; Mendelssohn's "Why rage fiercely the heathen ?" Tchaikovsky's "Hymn to the Trinity," and Dreses' "Round me falls the night."

On 28th and 31st May Concerts were given by the Eton College Musical Society, in School Hall. The programme on the 28th included movements from Mozart's String Quartet in G major, Brahms' Violin Sonata in A major, Bach's Sonata for Flute and Piano in F major, Sammartini's Sonata for Violin, and Instrumental and Vocal Solos and Choruses ; and on the 31st, the first movement of Schubert's Quintet for Piano and Strings, Instrumental and Vocal Trios, and Vocal and Piano Solos.

On 21st July, a Concert was arranged at Walpole House, at which Mr. Steuart Wilson sang songs by Dowland, Purcell, Brahms, Armstrong Gibbs, Denis Browne, Lalo and Galuppi, and Miss Jean Hamilton played Piano Solos by Bach, Vaughan Williams, Debussy, and Albeniz.

## MISCELLANEOUS

Mr. W. H. Reed has been given the M.V.O. by the King.

Mr. Claude Monteath has been appointed Organist of St. Peter's Church, Melbourne.

Mr. G. L. Mowinkelji was second Conductor for the Band (30 players without strings) playing daily at the Bergen Exhibition.

## BIRTHS

STRUTT. On 4th May, to Mr. and Mrs. R. G. Strutt (Veronica H. R. Evans)—a son (John Ambrose).

THURSTON. On 6th July, to Mr. and Mrs. Frederick Thurston—a daughter.

BARNETT. On 23rd August, to Elaine (née Black), wife of B. G. Barnett—a son (Nicholas Guy).

## MARRIAGES

ANDREWS—JAMES. On 17th May, Mr. John L. O. Andrews to Miss Elaine M. James.

EVE—FLURSCHEIM. On 19th May, at Christ Church, Church Crookham, Capt. H. F. Harwood Eve, M.C., R.A.S.C., only son of the late Sir Frederick Eve, F.R.C.S., and of Lady Eve, to Marie Amélie, only daughter of Dr. and Mrs. Bernard Flurschein.

PIKE—CARLILL. On 24th May, at Christ Church, Brockham Green, Betchworth, Mr. Gerald F. Pike to Miss Joan Carlill.

ERLEBACH—WILLS. On 12th June, at Tunstall Church, near Sittingbourne, Mr. Rupert Oswald Erlebach to Marjorie Brooke, daughter of Mr. and Mrs. George H. Wills.

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## Mr. Albert Visetti

By the death of Mr. Albert Visetti the College loses the last member of its original Board of Professors. It loses very much more than that in a man who in his prime was the teacher of some of the finest singers ever produced by this or any other institution, and more again in one who was the ardent supporter of every project undertaken for the welfare of the College and the advancement of its art, and the sympathetic friend to every enterprise for its members.

Of Visetti as teacher one of his most distinguished pupils, Lady Harty (Agnes Nicholls) writes a personal recollection here. A few words must suffice about his long service to the College. He was one of those who added strength to Sir George Grove's first Board in 1883 by bringing to it a wide continental experience. His early life had been spent in Milan when Verdi, Boito, Mazzucato, and all their circle were his friends. He had lived in Paris, where he was received at the Court of Napoleon III, and had come to London just before the débâcle of 1870 with the Emperor's personal introduction to the Prince of Wales (King Edward VII). With Italy he always remained in close touch, and among his greatest services to English music was the trouble he took to inform the Italians of what was going on here. He believed in English music, in English singers, and in the English language as a vehicle for song. He translated English works on music into Italian, he wrote on English music in the Italian Press, and gave innumerable introductions to English musicians



abroad. He made an Italian version of Milton's "Blest Pair of Sirens" in order that Sir Hubert Parry's masterpiece might be heard in Italy. Probably the last occasion when he acted as ambassador from the R.C.M. to Italy was on the occasion of the quadri-centennial celebration for Palestrina's birth, when he conveyed Sir Hugh Allen's fraternal sentiments to the Mayor of Palestrina's birthplace in flowing Italian periods.

But Royal Collegians have more domestic memories of Mr. Visetti than these. How many of them have cause to be grateful for his quietly uttered congratulations on some personal success, or his promise for support (a promise always fulfilled) in some slightly hazardous undertaking, such as the giving of recitals in London? His annual gift of flowers to decorate the Concert Hall for the Union "At Home" was typical, not only for his kindness of heart but of a touch of "the grand manner" which went with every word and action. We English are a little crude, a little slapdash in our ways. He understood us, and smoothed away our edges with the grace of his urbanity. He brought to the College a gift of flowers.

#### A Personal Recollection

The Maestro has "passed on"! So he was always known to us of his class who loved him, and probably also to most of the many pupils who came under his care during his long and busy life.

My first recollection of him is at that exciting moment of one's life—the Examination for an Open Scholarship. He, Sir Walter Parratt, and Sir Hubert Parry are the three I seem to remember, probably because they were all associated with my after-work. Mr. Visetti stands out clearly. He came up to the piano, on that occasion, and asked Mr. Sewell (the accompanist) to transpose the song into a higher key in order, I imagine to test the possibilities of the voice more thoroughly.

When I came to the Royal College of Music I was placed under his tuition. I was rather nervous with him at first, but he quickly made his pupils happy. It was an interesting class. Kirkby Lunn, our English contralto, who has probably done the finest work of any of our English singers, in England, on the Continent, in America, and the Colonies, Winsloe Hall and Ena Bedford (afterwards his wife), now in Adelaide, Fritz Hart, in an important position in Melbourne, and Albert Archdeacon, to mention only a few.

Nothing could exceed the Maestro's kindness and his interest in our work, and when we began to progress and to get engagements outside the College, his kindness was invaluable and his knowledge of music and style a very great help.

Both Kirkby Lunn and I became on very friendly terms as guests in his household. Madame Visetti welcomed us, and was always ready to help us in every way. It is a very delightful memory. At one time I visited various places with the family, which included his step-daughter, Marguerite Radclyffe-Hall, now the celebrated author. On one visit to Pontresina, Sir Arthur Sullivan joined us, and was kind enough to go through "The Golden Legend" with me. This was very shortly before his death. Then one winter we visited Dresden, meeting, through the Maestro's influence, all the celebrated musicians of the town. We afterwards went to Prague, and met Dvorák.

I remained with him five years, always working hard, and progressing well, and his help and interest never flagged. I did not like leaving the College with its many interests, nor giving up my work with the Maestro, but a very charming incident helped to make it easier. At my last lesson, on behalf of the fellow students of my class, the Maestro presented me with a delightful travelling clock. It is still with me !

As life grew busier and more crowded I did not see so much of him, but he will never be forgotten by me, nor by any of us who loved him and are grateful to him.

AGNES NICHOLLS HARTY.

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## Obituary

DR. F. E. GLADSTONE

It is so long since Dr. Francis Edward Gladstone retired from the Teaching Staff at College that the announcement of his death, at Hereford, on the 6th September, calls up no memories to the present generation of students. Nevertheless, for 27 years he was a familiar figure in the Harmony and Counterpoint Class Rooms. With his bushy beard, and very blue eyes, he looked as if he might have been a sailor, but his precise routine, his reverence for "Rules," and his rigidly strict Counterpoint, were those of the old-time scholar. Born in 1845, a relative of the famous W. E. Gladstone, and a pupil of S. S. Wesley, he got his Mus.Doc. at Cambridge, and held in succession the organistships of Llandaff, Chichester, and Norwich Cathedrals ; also of Christ Church, Lancaster Gate. On being received into the Roman Catholic Church he became Choirmaster of St. Mary of the Angels, Bayswater. In 1910 he retired and went to Herefordshire. He seemed to crave freedom from grinding work, and he looked forward with much pleasure to fishing. He had earned these quiet enjoyments. Though his classes at College had given him no apparent pleasure, he had taught them with an unremitting sense of duty and an unswerving thoroughness. When he did happen to find a pupil keen on Paper work, he proved also a helpful and considerate teacher. He loved to be well prepared in everything. It was exactly like him, not only to have written the composition for his own funeral but to have coached the monks beforehand who were to sing it.

## HOWARD TALBOT

Howard Talbot, Composer and Conductor, died at Reigate on 12th September. Before Jazz came he was the mainstay of London musical comedies. The tunes from "The Chinese Honeymoon," "The White Chrysanthemum," and many another musical play, and some of the music in "The Arcadians," "The Pearl Girl," and "My Lady Frayle," came from this good-natured, genial, and much loved man. Howard Talbot was conductor for George Edwardes, Sir Alfred Butt, Messrs. Grossmith & Laurillard, and Mr. Cochran. Born in New York 63 years ago, he studied at our Royal College of Music, under Sir Hubert Parry, Sir Frederick Bridge, and Dr. Gladstone. Bronchial trouble had obliged him to live in the country, but he had hoped to return to town life.

[ By permission of *The Musical Times* ]

## ERNEST GEORGE MEERS

Ernest George Meers died at York, on 20th August, in his eightieth year. He was born near Ashford, Kent, and educated at Faversham Grammar School. In 1871 he founded the business of Watts's Ltd., of which he was chairman and managing director at his death. He was a noted athlete, a mountaineer, a great traveller, and a born leader. His interest in music was great, and centred chiefly on the organ. A pupil of the late Dr. F. E. Gladstone, Sir Frederick Bridge, and Sir Walter Parratt, he took his Mus.Bac. at Oxford. He used his ample financial resources generously in the cause of organs and organ-playing, assisting promising students, and giving a helping hand to organ-building funds. He not only gave the organ in Maidstone Parish Church, but also maintained its upkeep. The organ in Borden Church, near Sittingbourne, is another instance of his generosity. Again, the fine three-manual that stood in his house at Chislehurst was offered by him to the town of Guildford—a gift that had to be declined owing to the lack of a suitable building for its re-erection. At the time of his death he was collaborating with Mr. H. F. Ellingford in a work called "The Science of Organ Pedalling," a subject to which he brought a degree of skill that few professional players could equal.

Music was only a side-line, but in this side-line as in his tennis and chess-playing hobbies, he was an extraordinarily capable exponent. In the late 'eighties he became the Amateur Tennis Champion of England, and he could play an excellent game of chess with the finest players.

## GEORGE PEARCE MONK, HON. A.R.C.M.

George P. Monk was born on 21st November, 1873, at Swindon, Wiltshire. In 1896 he came to London and won an open Scholarship for flute playing at the R.C.M. During his term of scholarship he studied under the late William L. Barnett, professor of the flute, and under the late Sir Charles Villiers Stanford, who then directed the College orchestra. Later he was asked to play in the College orchestra at the funeral service of Sir Charles at Westminster Abbey.

George Monk was a member of the New Symphony, later named The Royal Albert Hall Orchestra, and the New Queen's Hall Orchestra, and played on occasions at the Leeds, Norwich, Hereford and Worcester festivals, and also at St. Paul's Cathedral, Westminster Abbey, St. Anne's Church and many other places of interest. He was a member of the Royal Society of Musicians of Great Britain, and recently was awarded the distinction of Hon. A.R.C.M. by the College.

On 12th September, 1906, he married Miss Carrie Piercy Pickett, who was a contributor to the London Press under the *nom-de-plume* of Cordelia Piercy.

A clever caricaturist, witty and kindly, he was always popular wherever he went. A nasty fall last December, when he was by no means well, hastened his end, and after a brave fight he died on 12th August at Westcliffe-on-Sea. "Wee George" will be sorely missed.

C. A. SOUPER.



## Books and Music

**Byrd.** By FRANK HOWES. "Masters of Music." Kegan Paul, Trench, Trubner & Co., Ltd. J. Curwen & Sons, Ltd.

This book will be invaluable to students of Byrd, and especially to all who are preparing lectures or lessons. In a compact volume (267 pages), Mr. Howes gives us all the available information about the man himself; a full description of his various works; enough history to enable us to form a clear idea of Byrd's place in the scheme of musical evolution, and of his relationship to his contemporaries; and a most useful appendix, with full particulars of publishers, editions, gramophone records, etc.

It is more than a book of reference, however, and the author has much that is interesting and illuminating to say about his subject. Not all his fellow-enthusiasts will find themselves in complete sympathy with him. We cannot help feeling that he somewhat under-rates the maturity of Byrd's style in his purely vocal work. Here Byrd had a medium which was thoroughly understood in his own day, and is working on the basis of a highly organized technique, uniquely suited for his purpose. It is true, as Mr. Howes points out, that his music often contains hints of things to come; but he is free from many of the limitations proper to a later style with quite different aims, and in his work for voices, this is surely pure gain. We think Mr. Howes hardly does justice to the properties of free rhythm, which gave the composers of this school scope for subtly delicate effects, impossible in measured music. Byrd, however, is a many-sided genius, and to such, there is more than one line of approach. It is not the least merit of this book that it will help so many to approach him more effectually for themselves.

D. PEACHE.

**The Concert-Goer's Library,** by ROSA NEWMARCH. Price, 3/6.

Vol. I has been published. It is dedicated to "Sir Henry J. Wood, the Motive Power which kept us all moving forward," from "The Fly-on-the-Wheel." It contains descriptive notes of the Symphony, Sunday and Promenade Concerts. For the sake of convenience the volumes are all to be of handy size and the groups of works miscellaneous.

**A Study of Musical Instruments and their Music — 1500-1750,** by GERALD R. HAYES. In five volumes. (Oxford University Press.)

The author has devoted many years to research on the subject, in close connexion with his friend, Mr. Arnold Dolmetsch. The later volumes, to which Mr. Dolmetsch will contribute introductions, deal with separate types of instruments, and the whole subject is approached from the standpoint of practical music. The first book is about to be issued.

**Celtic Song Book.** Representative Folk Songs of the Six Celtic Nations. Arranged by ALFRED PERCEVAL GRAVES, with explanatory notes. (Ernest Bennett. Price, 10/6 net.)

**Beethoven—The Pianoforte Sonatas II** (in the *Musical Pilgrim Series*), by A. FORBES MILNE. Price, 1/6 net.

The following works by DONALD EDESON have been published :—

Five Pieces for Pianoforte. (Murdoch, Murdoch & Co., 23 Princes Street W. 1. Price, 2/- net.)

- "To Blossoms." For S.A.T.B. (Stainer & Bell, 58 Berners Street, W. 1. Price, 3d.)
- "To Daffodils." For Mixed Voices. (J. Curwen & Sons, Ltd., 24 Berners Street, W. 1. Price, 6d.)
- Humoresque ; Robin Redbreast : Two Pieces for Piano. (Joseph Williams, Ltd., 32 Gt. Portland Street, W. 1. Price, 2/- net.)
- "Tell me, Where is Fancy Bred." For T.T.B.B. (Joseph Williams, Ltd., 32 Gt. Portland Street, W. 1. Price, 6d.)
- "Lullaby of an Infant Chief." For S.A.T.B. (Joseph Williams, Ltd., 32 Gt. Portland Street, W. 1. Price, 6d.)

The Oxford University Press has published the following works :—

- "The Sheep." Words by SEUNAS O'SULLIVAN, music by PATRICK HADLEY. Price, 2/-.
- "When I am dead, my Dearest." Words by C. ROSSETTI, music by JOHN IRELAND. Price, 2/-.
- "We'll to the Woods no more." A cycle for Voice and Piano by A. E. HOUSMAN and JOHN IRELAND. Price, 4/-.
- Sonatina for Piano, by JOHN IRELAND. Price, 3/6.
- "Bury Her at Even." Words by M. FIELD music by PATRICK HADLEY. Price, 2/-.
- "Come Sing and Dance." Old Carol set by HERBERT HOWELLS. Price, 2/-.
- "Two Folk Song Fragments." For Pianoforte Solo. By GUSTAV HOLST. Price, 2/-.
- "The Morning of the Year." A Choral Ballet by GUSTAV HOLST. Complete Score.
- "Fandango" from "Marriage of Figaro." Arranged for Violin and Piano by NORMAN DEMUTH. Price, 2/-.
- Two Choral Preludes on "Hanover" and "Columba," for Organ, by ROBIN MILFORD. Price, 2/- each.
- Piano Oxford Series : A Waltz in Dreamland and Two-part Invention, by C. H. KITSON. Prices, 1/- & 1/6.
- Modern Anthems Series : "Sing Praise to God," by PERCY W. WHITLOCK. Price, 4d.

Messrs. H. F. W. Dean & Sons, The Year Book Press, Ltd., 31 Museum Street, W.C. 1, have published :—

Volumes 22 to 27 in the Ancient and Modern Series of Instrumental Music, presenting a great variety of pieces of different periods, arranged for solo instruments or concerted work. Prices of each work vary from 1/- to 3/6.

The Anthems and Church Music Series. Short settings at 3d. and 4d. Has been considerably added to.

Messrs. Elkin & Co., Ltd., 20 Kingly Street, Regent Street, W. 1., have published :—

"Shenandoah," "Billy Boy," arranged for Pianoforte Solo, by HAROLD RUTLAND. Price, 2/- net.

Messrs. Novello & Co., Ltd., have published :—

"Seven Characteristic Pieces for the Pianoforte," by HUGH BRADFORD. Price, 5/-.

## The Term's Awards

### MIDSUMMER TERM, 1928

The Director has approved the following Awards :

#### Council Exhibitions—

Bebb, Emlyn	...	Singing	...	£6
Gubbins, Honor E. T.	...	Organ	...	£6
Kistner, Muriel I.	...	Violoncello	...	£6
Morgan, John L.	...	Pianoforte	...	£6
Walter, Margaret	...	Pianoforte	...	£6
Bulley, Stanley	...	Organ	...	£5
Brown, Kathleen N. F.	...	Violin	...	£5
Crichton, Mary	...	Pianoforte	...	£5
Flint, Olive	...	Pianoforte	...	£5
Humphreys, Dorothy	...	Singing	...	£5
Kingsbury, Margaret	...	Singing	...	£5
Palmer, Violet F.	...	Violin	...	£5
Preston, Phyllis	...	Singing	...	£5
Roberts, Marjorie E.	...	Pianoforte	...	£5
Siddall, Barbara G.	...	Pianoforte	...	£5

#### Extra Awards—

Hinton, James E. A.	...	Composition...	£4
Langham, Monica	...	Violin	£4
Spooner, Elsie M.	...	Pianoforte	£4
Collins, Irene	...	Singing	£3
Godden, Phyllis	...	Singing	£3
Jones, E. Maida M.	...	Violin	£3
Lilley, Grace W.	...	Violin	£3
Newman, Leonard	...	Violin	£3

Clementi Exhibition (£28 7s.)—

Russell, Valerie

Chappell Gold Medal—

Goodman, Isadore

Highly commended—

Isaacs, Leonard

Reed, Nancy

\*Challen Gold Medal—

Goodman, Isadore

\*Ellen Shaw Williams Prize (£10)—

Smith, Cyril J.

\*Herbert Sharpe Prize (£5)—

Sweetland, Irene C.

\*The following (in alphabetical order) are highly commended—

Burton, Helen E. E.

Cotton, Jean

Reed, Nancy

Silver, Millicent

Henry Leslie (Herefordshire Philharmonic) Prize (£10)—

Watson, Richard

Commended—

McArthur, Margaret

Arthur Sullivan Prize for Composition (£10)—

Maconchy, Elizabeth V.



- Ernest Farrar Prize (£7)—  
Perkin, Helen C.
- Signor Foli Scholarship (£15)—  
Osmond, Cuthbert
- Elocution Class—  
Green, Meriel (The Director's Prize)  
Warde, Philip (Registrar's Prize)  
Vigay, Winifred (Mr. Cairns James' Improvement Prize)
- Highly Commended—  
Gilbert, Joan  
Godden, Phyllis  
Mayson, Christopher
- Chappell Exhibition (£30)—  
Divided between—  
Parsons, Gwendoline  
Stubbs, Sylvia M.
- Highly commended (in alphabetical order)—  
Barlow, Marjorie A.  
Christie, Jean  
Lindley, Marjorie  
Lopdell, Hyacinth  
Pulvermacher, Nan
- Organ Extemporising Prize (£3 3s.)—  
Williams, George
- Frank Pownall Prize for Singers (£5)—  
Watson, Richard
- Kenneth Bruce Stuart Prize (£3 3s.)—  
Williams, J. Megan
- Scholefield Prize (£3)—  
Stebbing, Eileen
- Lilian Eldée Scholarship—  
Fox, Florence A. (£20)  
Haviland, Marjorie (£20)  
McGlashan, Joyce B. (£20)
- Special Award—  
Dunn, Harry F.
- E. F. James Prize (£6)—  
Kealey, Wilfred
- Manns Memorial Prize (£6 6s. 5d.)—  
Divided between—  
Spencer, Sylvia  
Walding, Frederick E.
- Alfred and Catherine Howard Prize (£20)—  
Divided between—  
Richards, Irene  
Gladden, Mary  
Just, Helen
- Dannreuther Prize (£9 9s.)—  
Gurney, William F.
- Tagore Medal—  
Silver, Millicent
- Esther Greg Exhibition (£20)—  
Gladden, Mary
- Ashton Jonson Exhibition (£14)—  
Edwards, John
- Lesley Alexander Gift (£20)—  
Phillips, John
- Alfred Gibson Memorial Prize (£5 5s.)  
Stewart, Helen
- Dove Prize (£13)—  
Lemare, Iris
- Marianne Rowe Singing Scholarship—  
Banner, Doris M.
- Leo Stern Memorial Gift (£5 5s.)—  
Richards, Olive
- Chilver Wilson Prize for Singers (£10)  
Ritchie, Mabel
- Walter Parratt Prize (£3 3s.)—  
Mayer, Bertram
- Scholarship Exhibition—  
Pulvermacher, Barbara (£28 7s.)—  
for one year
- Giulia Grisi Prize (£15)—  
Peck, Geraldine
- Leonard Borwick Prize (£10)—  
Piggott, Audrey M.
- Operatic Exhibitions—  
Green, Meriel  
de la Porte, Betsy
- Council Grant—  
Noys, Leonata (£15)
- Director's Exhibition—  
Innes, Myrtle E.

## Raymond Fennell Prizes for Teachers' Training Course—

Boase, Ursula	...	Pianoforte	...	£3	10s.
Godwin, Christine	...	Violin	...	£3	10s.
Fox, Florence	...	Pianoforte	...	£3	10s.
Lelièvre, M.	...	Pianoforte	...	£3	10s.
Pelloc, Mary	...	Pianoforte	...	£3	10s.
Whittaker, Mary	...	Violin	...	£3	10s.
Brown, K. N.	...	Violin	...	£2	10s.
Constanduros, I.	...	Pianoforte	...	£2	10s.
		and Class work			
Morgan-Smith, J.	...	Pianoforte	...	£2	10s.
Scott, H.	...	Pianoforte	...	£2	10s.
Stokes-Rees, J.	...	Pianoforte	...	£2	10s.
Waller, Janet	...	Violin	...	£2	10s.
Davis, M. J.	...	Pianoforte	...	£1	
Cunningham, E.	...	Pianoforte	...	£1	
Harris, K.	...	Pianoforte	...	£1	
Leaver, N.	...	Pianoforte	...	£1	
Maccabe, B.	...	Pianoforte	...	£1	
Papworth, E.	...	Pianoforte	...	£1	
Porteous, K.	...	Pianoforte	...	£1	

## A.R.C.M. Examination. September, 1928

PIANOFORTE (*Teaching*)—

Atkinson, Doreen Lydia Claire  
Boase, Ursula  
Graham, Muriel  
Harman, Kathleen Mary  
Rodway, Doris Frederica Mary  
Shorto, May  
Welby, Ena Margaret

PIANOFORTE (*Solo Performance*)—

a Parsons, Gwendoline

## PIANOFORTE ACCOMPANIMENT—

Wilson, Kathleen Verna

SINGING (*Solo Performance*)—

Green, Meriel St. Clair  
Hitch, Irene Kathleen

VIOLIN & VIOLA (*Solo Performance*)—

Michell, Mary Walsingham  
Sealey, Ernest John Russell

VIOLIN (*Teaching*)—

Barr, Ernest Charles  
Hickling, Barbara Ellen  
Mayo, Madeleine Gertrude  
Warrilow, Ada Irene

## THE TEACHING OF MUSICAL APPRECIATION, AURAL TRAINING AND SIGHT READING—

Maccabe, Barbara Bruce

'CELLO (*Teaching*)—

Yuille-Smith, Charles Robert

## FLUTE—

Chadwick, Charles Percival

a Competent knowledge of Harmony.



## List of Dates, 1928 - 29

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### CHRISTMAS TERM, 1928

Half Term begins	...	Monday	...	29th Oct.
Term ends	...	Saturday	...	8th Dec.

### EASTER TERM, 1929

Entrance Examination	...	Wednesday	...	2nd Jan.
Term begins	...	Monday	...	7th Jan.
Half Term begins	...	Monday	...	18th Feb.
Term ends	...	Saturday	...	30th Mar.

### MIDSUMMER TERM, 1929

Entrance Examination	...	Wednesday	...	24th April
Term begins	...	Monday	...	29th April
Half Term begins	...	Monday	...	10th June
Term ends	...	Saturday	...	20th July



